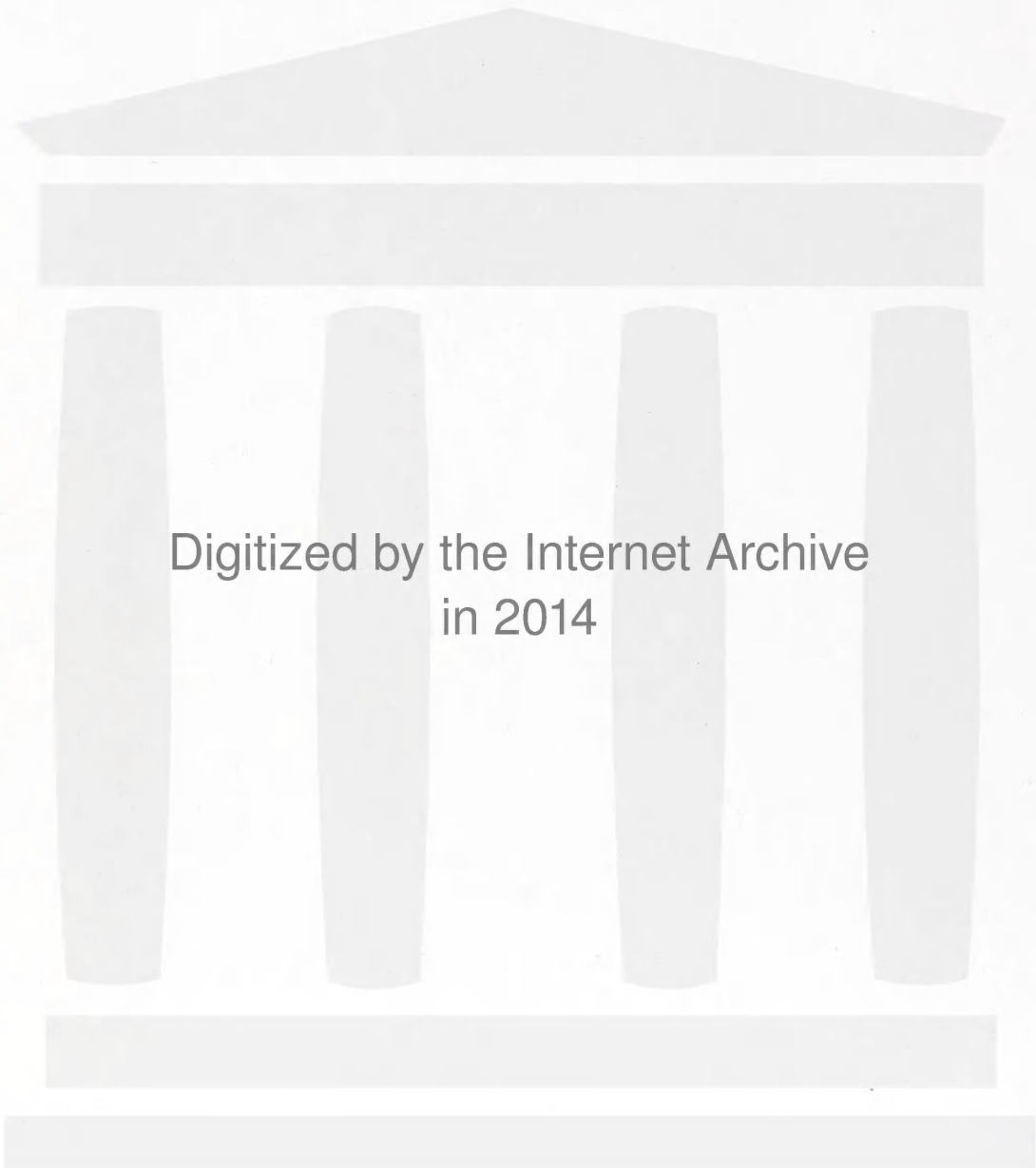
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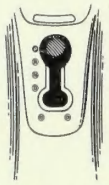
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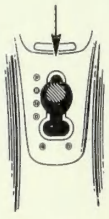
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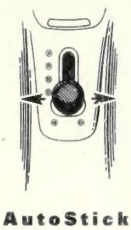
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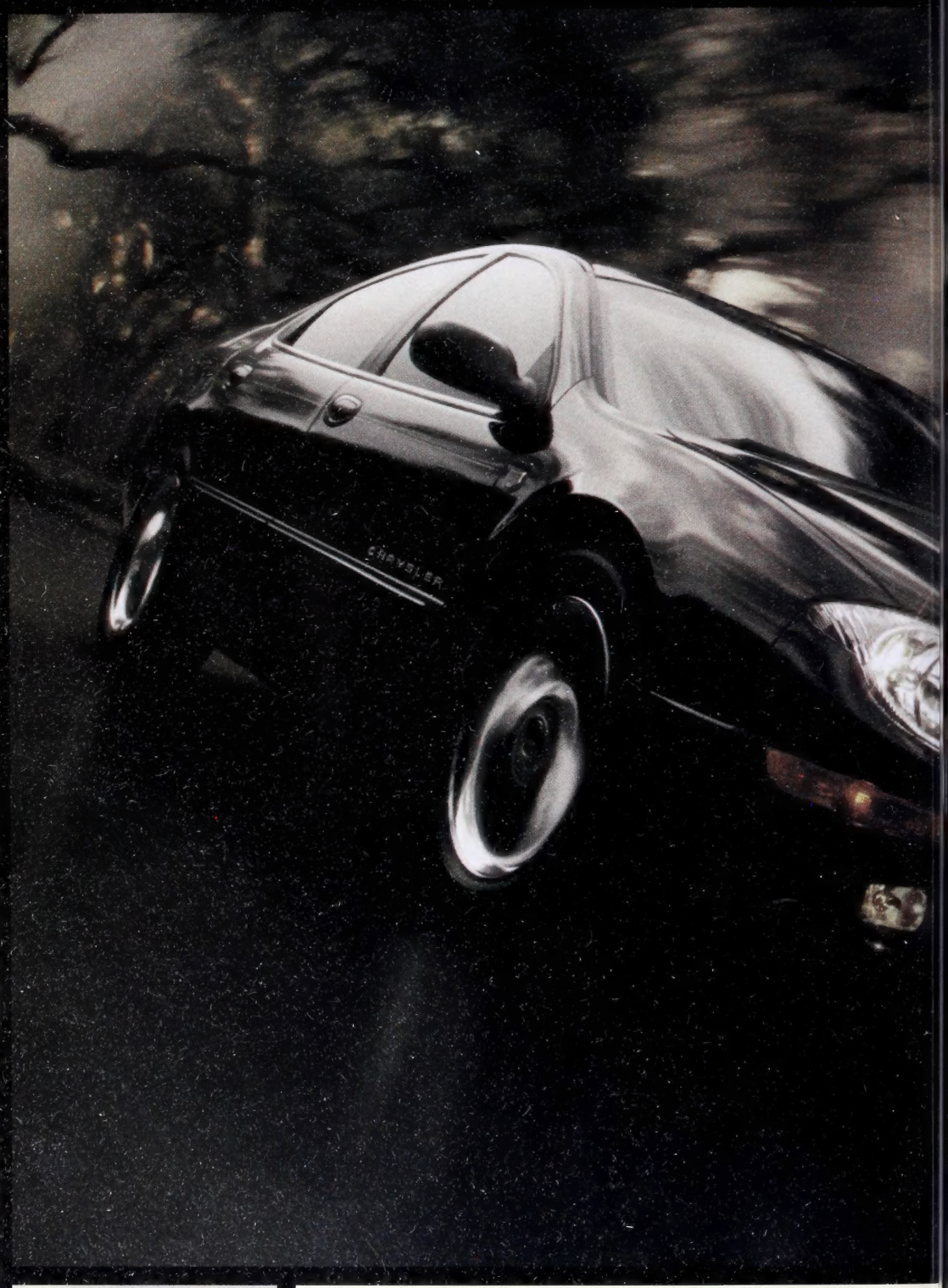
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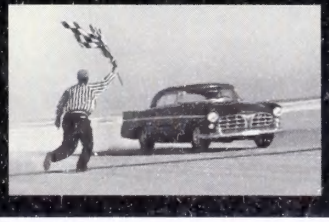


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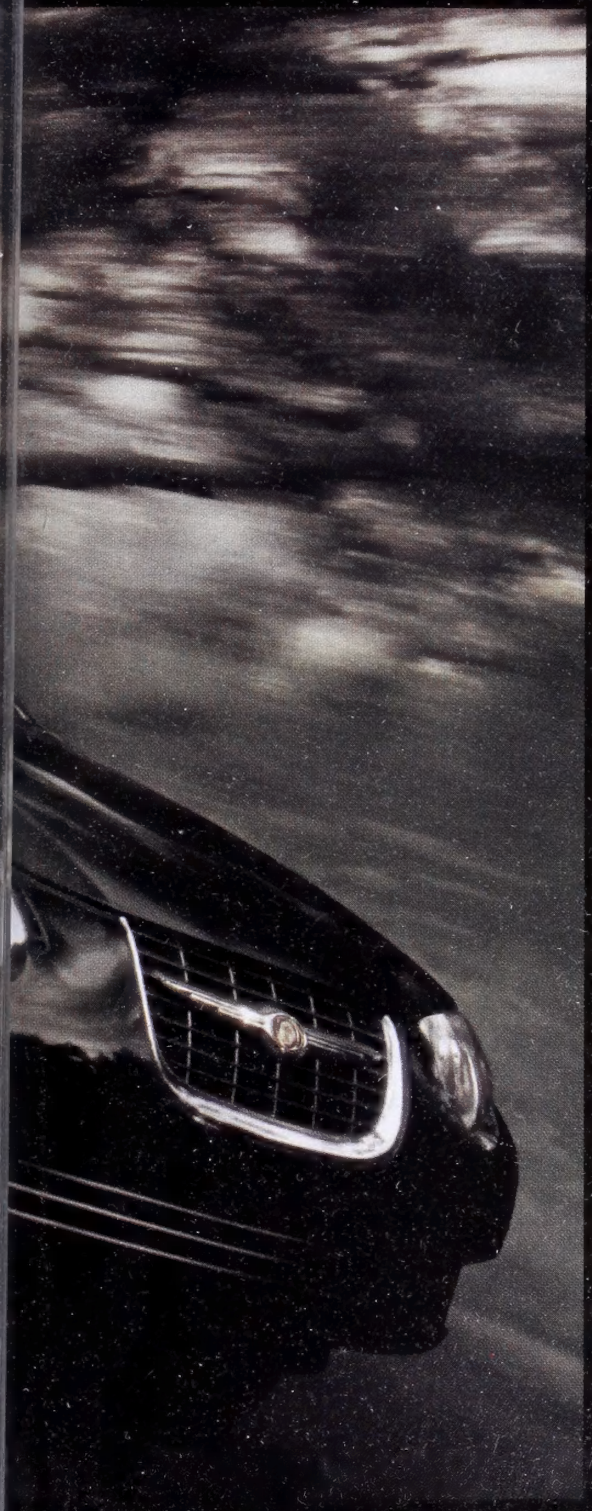




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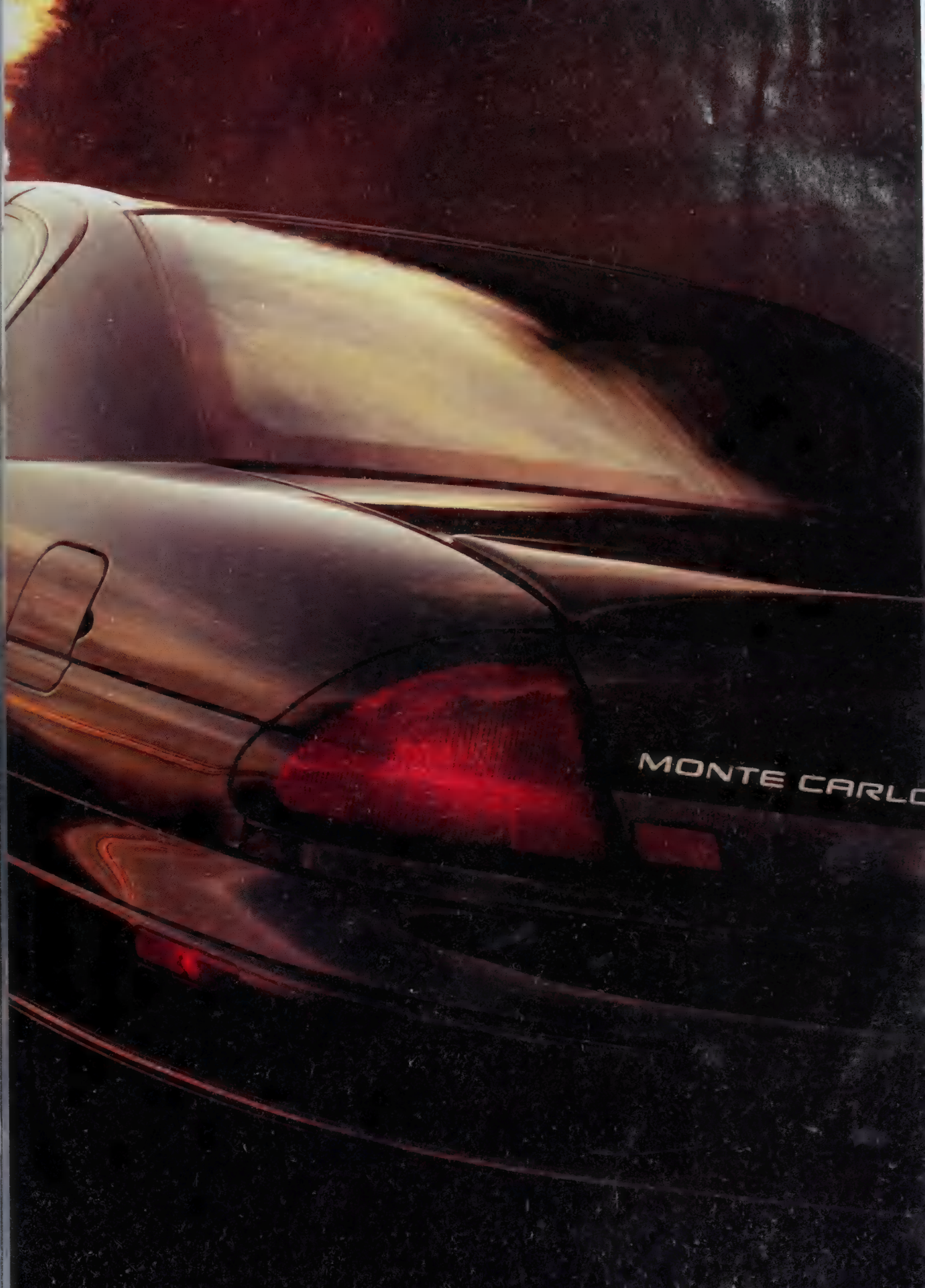
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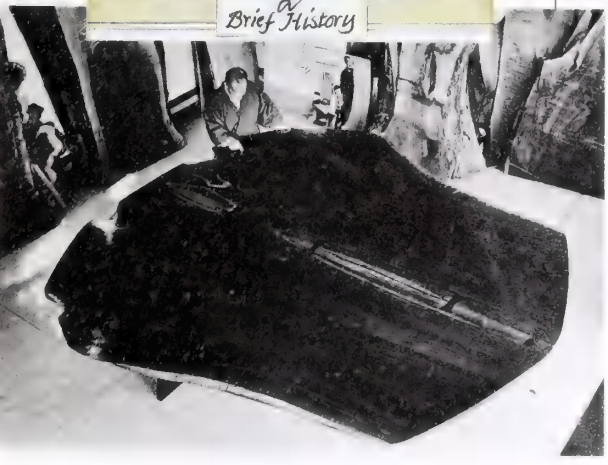
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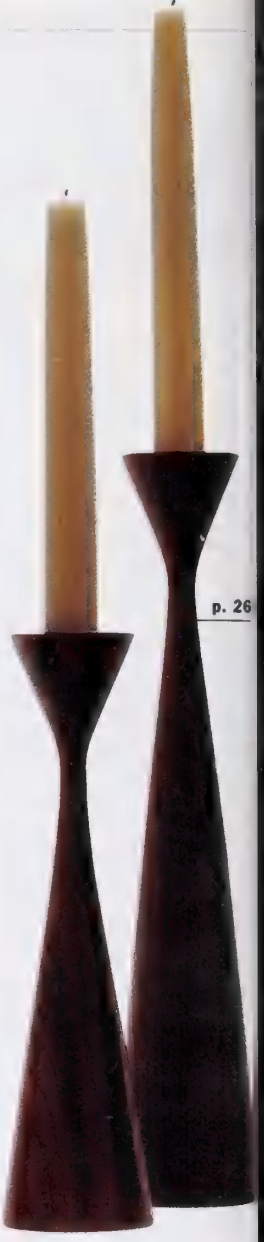




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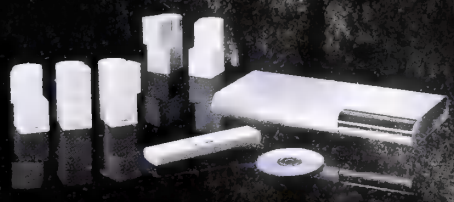
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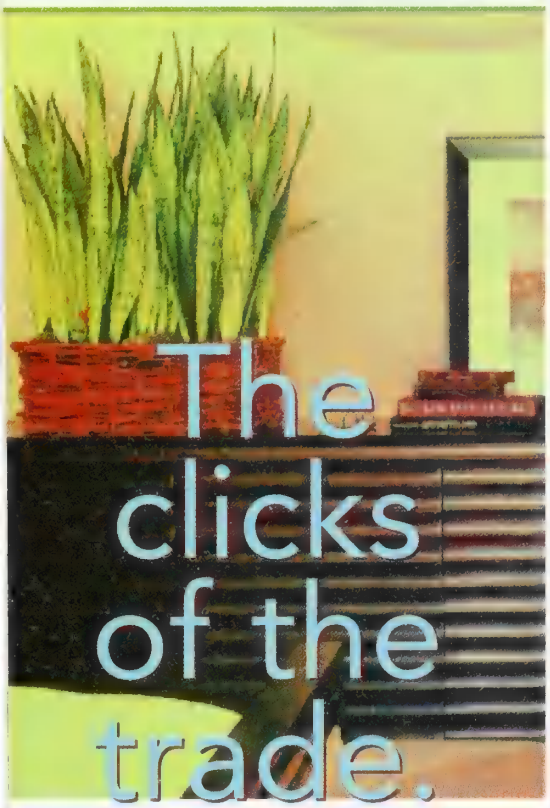
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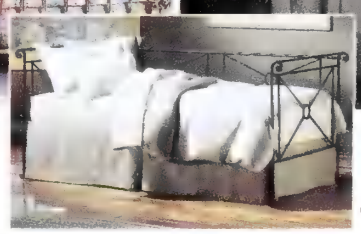
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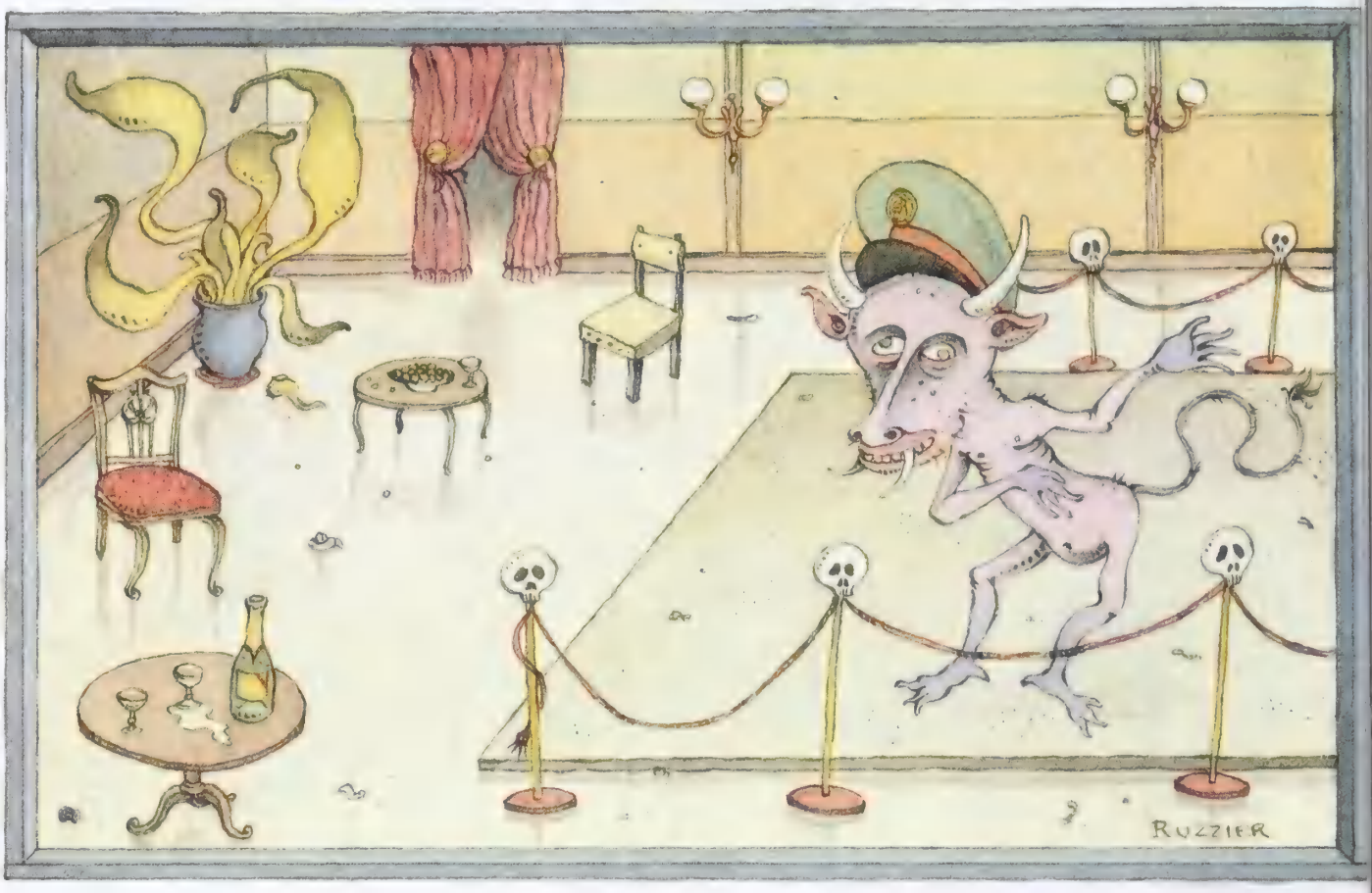
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DANCING WITH THE DEVIL

By Philomena Friedman

"Will you dance, Madame?"

"With pleasure, Mr. President."

My partner was Jean Bedel Bokassa, president of the Central African Republic. He was natty in his military uniform, danced with enthusiasm, and made pretty compliments. At lunch a few hours earlier, I had been told that the day before he had beaten his chauffeur to death.

I didn't know if the story was true, but there were similar ones, some well corroborated. Bokassa was then in the early days of his rule and not yet internationally infamous, but signs of the traits that would make him so—corruption, caprice, and viciousness—had begun to appear. Years later, I feel recurring tremors of guilt at the contrast between my life as an outsider, rich and disengaged, and the lives of Bokassa's poor and cruelly mistreated people, among whom I lived for two years as the wife of a diplomat at the American Embassy in Bangui, capital of the Central African Republic.

When I was there, late in the 1960s, there were a dozen or so embassies in Bangui. They included, first among all, that of France, the former colonial ruler. The French underwrote the existence of the Central African government and, until Bokassa sank deep into the throes of his mania, usually managed to exert much influence on it. The United States kept a diplomatic mission there as a sign of our government's interest in the country, an interest that was minuscule. Our embassy checked out recurring reports of uranium deposits, arranged for support on votes at the United Nations and overflight rights for American military planes, and attempted to help the few American businesses that ventured that deep into Africa. It tried to be a local voice of reason in the hope that President Bokassa might be listening. To do any of these things—in fact, to do anything at all—good personal relations with Bokassa were necessary, which is where the dancing came in.

Papa Bok, as his subjects called him—at first in deference and then in fear—was fond of gala evenings, and staged them frequently in the gardens of his presidential palace. They always began long after the scheduled 9:00 P.M. because the President was invariably late and no saxophone murmured, no cork popped, until he was installed at the head table. I was relieved when he was very late, hoping that the time for dancing would be shortened and would not include me, for these affairs were literally painful. Clearly a prudent man, the orchestra leader did not stop playing while the president was on the dance floor, and since that floor was made of concrete, we presidential partners often ended the evening with blood in our shoes. We remembered to keep smiling as we resolved >

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In her laughter I thought that I heard both Christian resignation and a genuinely African understanding that almost nothing ever really works

to pad the soles of our feet against blisters before going to the palace again.

Bokassa loved all things military and was given to soldierly talk, even on the dance floor. The first time I danced with him he told me, capping a long description of his military career with a little amiable plagiarism: "It is a soldier's way, Madame, to act first and think afterward. As I have said to my comrade-in-arms, Charles de Gaulle, 'All power comes from the barrel of a gun.' And power is my vocation!"

"My vocation has eluded me," said Claire, a French Sister of Charity who ran a shabby little child-care clinic a few miles from Bokassa's palace. Claire was to become my friend and from all of our many conversations nothing else returns to my mind as often as the remarks about her vocation made a day or two after the president had announced his to me. She was bathing a sick baby in a dented tin basin, its enamel all cracked. "At seventeen I thought I had been called to a life of perpetual contemplation of God. It has turned out to be an almost perpetual contemplation of excrement." Laughing, she hugged the baby dry in a towel on her shoulder. In her laughter I thought that I heard both Christian resignation and a genuinely African understanding that almost nothing ever really works.

Like other wives of diplomats in Bangui, I lent an occasional hand at the clinic. The embassies considered good works to be good public relations, and unemployed wives seized the opportunity to do something as worthwhile as helping children. I was uncomfortable at the clinic on those few occasions when there were visitors, wincing at myself in the role of the white lady bountiful. Claire laughed at my sensibilities, which she found too fine for daily use south of the Sahara. Of course, Claire laughed about everything.

Once, when she had begged a ride in a private plane heading up-country, she invited me to go along as she took some medicines to a remote mission station. It was a marvelous day in the dry season, the great dome of the African sky a sharp blue, a few white clouds tiny and remote. As we flew far above herds of antelopes and a small troop of elephants, all ignoring our distant sound, Claire spoke of a great-uncle of hers who before World War I had been a colonial administrator in French Africa. By the time she knew him, he was an old man in a gray village in northern France, but he had retained a sense of exaltation at the space and the beauty of Africa. "It must have been very hard, " she said, "for them even to remember Christian humility. They were like gods."

I would think of those words a year later when, traveling in the former Belgian Congo, I pushed open a door swinging in the wind of a rainy season and went into a concert hall built by the last generation of European colonists and now abandoned. On the walls of its lobby were tattered posters with names famous on the concert stages of Europe in th 1950s, musicians flown down to Africa for a single perfo mance, champagne reception to follow. Oh indeed, gods.

The Bokassa regime, established by a coup of a few mi itary officers, had begun with a small flurry of constructiv projects, but matters quickly deteriorated. The country slippe even further into poverty. Foreigners resident in Bangu shrugged knowingly when the president began buying château in France. They soon had an entire repertoire of more-or-les true Bokassa stories, like the one about his impromptu visit inspection to a state-owned business. Finding the premise deserted except for a janitor, Bokassa promoted him on th spot to president of the company. But Bokassa would rule fo fourteen years and the stories would get uglier. As the yea went by, the regime would become ever more cruel. Mutila tion would become punishment for theft, torture and murde of prisoners routine.

When I lived in Bangui, these stories were only begin ning. The worst had not yet happened, and little intruded upo the pleasantness of the foreigner's life. The weather was ofte uncomfortably warm but we had wide verandas surrounded b palm trees, ceiling fans, and siestas in air-conditioned bedroom Bangui was not much more than a village, and we didn't hav the variety of good restaurants that were to be found in the larg old colonial capitals like Dakar and Abidjan, but we made d with those that we had and, of course, the cooks in our kitchen at home. There were tennis courts and swimming pools and i was, everyone said, a wonderful place to raise children. So i was, if you were a citizen from some other country, if your chil dren had had their childhood immunizations, were takin malaria preventatives, and could be flown up to Europe in cas of a serious medical problem.

For us there were only a few inconveniences, and w took a sort of petty pride in coping with them. I once visite the local medical laboratory with a friend who wanted to hav a frog test, thereabouts still the standard means of verifyin pregnancy. We were told that the lab had for months receive no funds and was virtually without supplies. We would have t return another day and bring our own frogs, one male and on female. Which we did. The curious reader may be assured tha distinguishing gender among frogs is easier than you think it i going to be.

Outlanders with time to spare and an interest in non Western cultures or tropical flora and fauna found much t occupy them. A few got deep into some of those things, bu most of us acquired a superficial knowledge of the countr while remaining within our old selves, European or Asian o American, living abroad in rather picturesque surroundings We were mostly people of good will, with only a few racists i the mix. We could discuss African socialism and the art o Benin, but to us history still really meant the Wars of the >









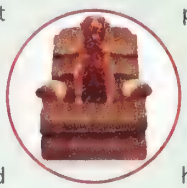













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The market women were tough and articulate and would have been undaunted by conversations with Martians, let alone a stray Bulgarian or Sco

Roses, not the Bantu Migration. We went off on a photographic safari or two, visited a Pygmy village, showed our kids the crocs and hippos in the river, and went back to the dinner parties to dance and gossip with one another.

This privileged little society existed within a country where most people scratched a living from sun-baked earth. The few Central Africans who had been educated in Europe were almost all government officials, a very clear social class unto themselves, not many of whom could justifiably have felt maligned by the nickname their countrymen gave them. They were slyly called the Benzi tribe, as in Mercedes-Benz. This small group of Central African officials mixed comfortably with the international community until Bokassa's paranoia began to make it dangerous to do so.

The local elite spoke with the greatest discretion of the chief of state, and one very hot day in Bangui I had an unscheduled glimpse into the meaning of their discretion. Driving home, I came upon some road construction just outside the main prison, which was not far from where I lived. Traffic stopped frequently and edged forward perhaps ten yards between stops. Ahead of me, a group of prisoners was clearing debris from the roadside. I was about twenty yards or two stops distant when I recognized one of the prisoners. He was a government official whom, until a few weeks earlier, I had seen frequently at dinners and receptions. Everyone had heard that he was in prison, though no one seemed to know why. Perhaps he did not himself know.

The way traffic was pushing me along, in just a few minutes I would be right next to him. Should I speak? As one part of my mind sought an answer, another part saw the situation as comic, a joke about diplomats trying to say the correct thing in ludicrous circumstances. But I did not laugh, for my acquaintance's predicament was not comic.

The least of his possible reactions to meeting me would be embarrassment. The last time I had seen him, we had talked about a restaurant we both knew in Paris. Now he was a sweaty figure in leg irons. If his guard was cruel or even ill-tempered, speaking to me could cost him a beating. If he was in prison on political charges, talking with a foreigner, and one with diplomatic license plates to boot, might be lethally dangerous.

I decided to behave as the imprisoned man behaved. If he wished to recognize me, I would recognize him. Two stops later, my acquaintance was standing next to my car's front fender. Our gazes met with no sign of recognition from either side. I hoped that he understood.

Generally, relations between foreigners and the local population were superficial. Most of us met average Central Africans only as clerks in offices, market women, or as servants in our own homes. Such brief contacts were usually relaxed and easy, but sometimes there was a tense undercurrent. The market women were tough and articulate and would have been undaunted by conversations with Martians, le alone a stray Bulgarian or Scot. Many other Africans wer more vulnerable, more uncertain when their lives crosse those of aliens. I remember the first time I went into a pos office in Bangui. There were two young clerks, not much mor than boys, and there was fear in their eyes. They were afraid o this white woman's scorn if the package I came bearing shoul be addressed to a place that was not in their lists, a place tha surely had never been mentioned during their few years in village school. My package was going to Paris, a blessedly eas destination, but in memory the three of us still stand at tha first moment, trapped together in history, with courtesy an luck our only ways out.

The foreigner's unease at living in such unequal cir cumstances showed itself in defensiveness and in small acts o kindness. We reminded each other that our luxurious home created jobs that wouldn't exist if we lived in small apartment and did our own housework. Embarrassed, even disgusted, t find ourselves haggling to pay fifteen rather than twenty cent for a pineapple, we hastened to remember that if we steppe outside of the bargaining system, shopping would becom impossible. Anyone trying that would have been mobbed.

There were many instances of personal kindness acros the gap between the two societies. With the generosity of th truly poor, Africans would give food to a stranger stopping i their village were it the last morsel they had. I saw dozens o generous gestures in the other direction too. A French woma I knew gave regular baby-care classes for village mothers an brought any baby that was sick to her husband, a pediatrician A woman at the American Embassy paid school fees for th daughters of her houseboy, whose income permitted him t send only two children to school, and naturally those had t be his sons. Many people bought malaria preventatives for th families of their employees. But even taken together, such pleasing acts could amount only to a spate of small palliatives easing ever so slightly the conscience of the rich and the pain of the poor until, in a theoretical future, economic development should bring some semblance of prosperity.

"Africans see us more clearly than most of us see them," Claire once told me. "They have a group memory of us, while all most of us know about them when we come here is what we have read in a few books. Most foreigners stay only two or three years and then move on to wherever their employers send them next. But of course the Africans stay. Remember, colonialism lasted less than a century—a very few generations. And to Africans writing came later and means less than it does to us. They tell their history in stories, so they know what their grandparents saw and thought.

"I would judge my friend here to be about seventy years old, so she saw almost the whole colonial era herself." As she spoke, Claire was gently filing down *(Continued on page 106)*

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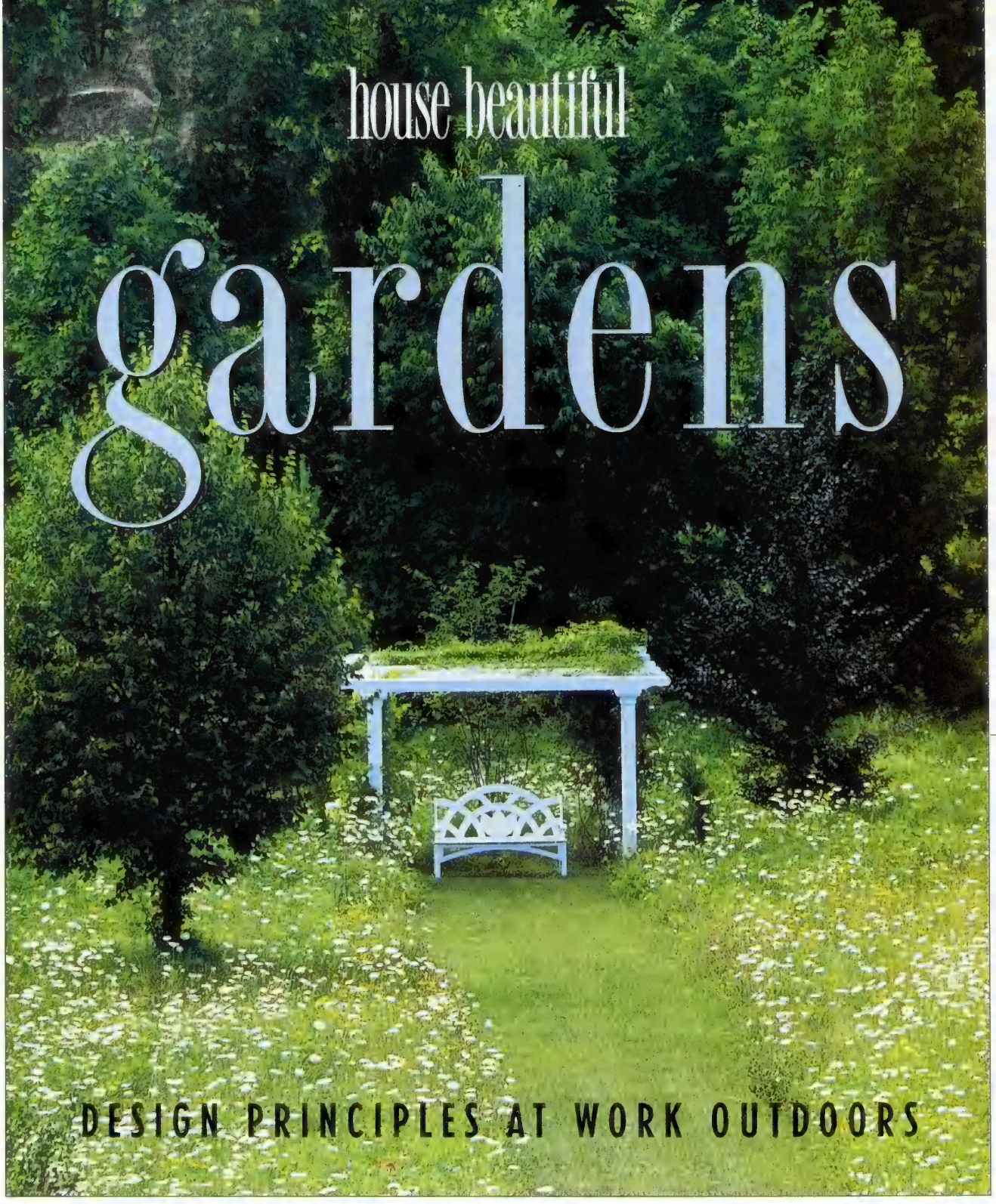


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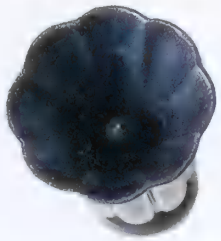
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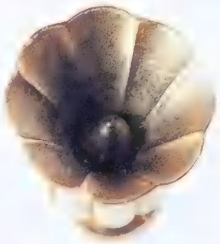
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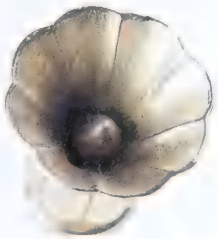
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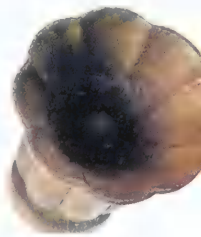
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1. *Michael Graves fashioned his drawer pulls after a lotus blossom. Through designers. From Blome: 800-875-0042.*



2. *Maxine Snider's leather-topped cherry writing table has a beveled mirror and a faux-ivory key escutcheon, $7,740. Call 312-527-4170.*



3. *Source Perrier's silver-plate flatware, $85 for 6-piece setting. At Pierre Deux: 800-7-PIERRE.*

Give your room gleam and glamour with satin pillows or a silver-plated cocktail table

EDITOR: ELIZABETH MAYHEW

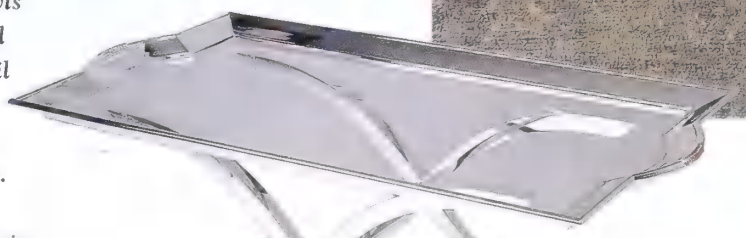
4. *Mark Snider's satin and dupioni pillows, from $130; embroidered silk pillows, from $126. Through Metropolitan Design Group: 212-944-6110.*



5. *Metallic sprigs are embroidered on fabric by Sally Sirkin Lewis. Through designers. From J. Robert Scott: 310-680-4300.*



6. *The Metropolitan Museum of Art has reproduced an 1840s English lusterware pitcher, $80. Call 800-662-3397.*



7. *The tray on Lewis Mittman's glass and silver-plated cocktail table is removable. Through designers. Call 212-888-5580.*



8. *Vicente Wolf's tufted linen side chair with ebonized maple legs, $1,920. From Casa Bique: 336-472-7700.*



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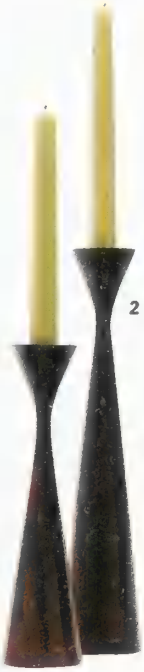
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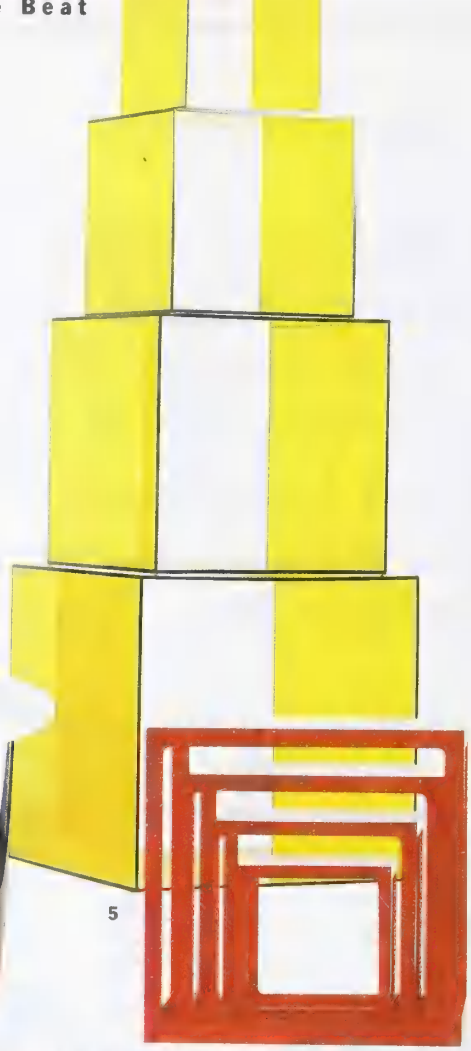
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1. *Geoffrey De Sousa tops his wood coffee table with granite. Through designer At Agnes Bourne 415-626-6883.*
2. *Walnut candlesticks, $25 $26. From Zinc: 800-811-4020.*
3. *William Harvey's cast-aluminum hardware, from $8 per knob. Fro Du Verre: 888-388-3773.*
4. *Drum-shaped side table has Corian top, $800 From In House: 323-931-4420.*
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6. *Comma's lacquered acrylic screen, $2,750. At Totem: 212-925-5506.*
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WE ARE BERLINERS

Countries around the world are now staking out diplomatic turf in Berlin, which becomes Germany's capital next year. The U.S. Embassy will occupy a prime spot next to the Brandenburg Gate in a dignified building by Los Angeles architects Moore Ruble Yudell and Gruen Associates, who won a competition for the project in 1996. Their design will defer to the monumental gate with subdued limestone facades, but inside it will impart Yankee informality and practicality. The embassy will have the latest energy-saving measures, and at its heart will be what the architects call the lodge, a rambling structure with chimneys and pitched roofs that divides a landscaped courtyard. Inspired by great American houses and the rustic architecture of our national parks, the lodge will consolidate conference areas, lounges, and dining rooms in a central place to encourage impromptu meetings and socializin among embassy staff and visitors. The embassy's most visibl symbol will be a lantern on the roof; illuminated at night, th circular crown will cap a formal state room that will offer a impressive view of the Reichstag when the embassy nea completion in 2003. *Deborah K. Dietsch*



IN THE AIR The practical, eminently flexible sectional sofa—that standard of 1970s interiors—is back. At the recent High Point furniture market, Century, Drexel, and Bernhardt all introduced modular seating.

ONLY KIDDING



Having trouble finding reasonably priced stylish furnishings for your child's room? A new catalog from the folks at Pottery Barn, out mid-January, plays show-and-tell with furniture, rugs, and bedding possessing their usual chic yet comfortable attitude, but made especially for tots. Ninety percent of the offerings are designed exclusively for the catalog—including a pint-size version of the Manhattan leather club chair, interactive tic-tac-toe and hopscotch rugs, fuzzy fleece blankets, and wooden alphabet blocks that come with a carrying case ($39, above). Call 800-430-7373. *Christina B. Wilson*

FOR GOOD MEASURE

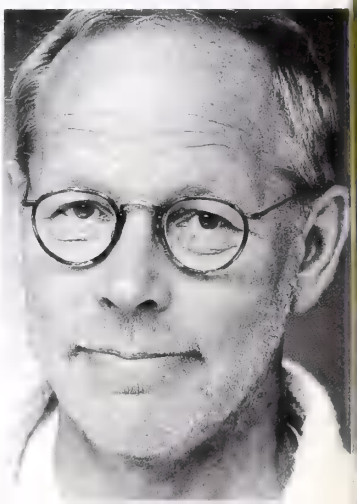
Founded in Eureka, California, in 1980 as a small-town sup plier of period hardware, Restoration Hardware is growin fast. In addition to its folksy catalog, written in the first perso by founder Stephen Gordon, it has 65 stores including th new multilevel flagship in Manhattan's Flatiron district, wit 30 more planned for this year. Much more than a purveyo of basic bolts and brackets, Restoration Hardware carries classic furniture, old-fashioned toys, and great-looking functional objects like the ultimate aluminum dustpan and wooden brush, elegantly shaped stainless-steel grocer's scoops, and a 66-foot tape measure (right, $15) to help you plan big home improvements. Call 888-243-9720. *Sara Marisa Bliss*





CASTING OFF RESTRAINT

Ristomatti Ratia (right)—best known as the creator of Marimekko's bright, boldly designed sheets and canvas book bag, two Finnish exports indelibly connected with the 1970s—virtually fell into his new career as glass artist. "In October of 1997, I heard there was space to rent for a show at the store Design Finland," Ratia explains. "I love working with glass and decided, 'I'll put on a show.'" He signed the lease and set to work. His collection of signed handblown art glass, Northern Lights (above), irregularly shaped vases that are $400 to $700 apiece, were installed, along with his production pieces for Marimekko and Muurla Finland—all vastly different in spirit from the geometrical iittala glassware he produced back in 1982. "Before I used a ruler and pencil," Ratia explains. "Now I go to the glassblower and draw in the air." Call Design Finland for a catalog: 800-700-2072. *Suzanne Charlé*









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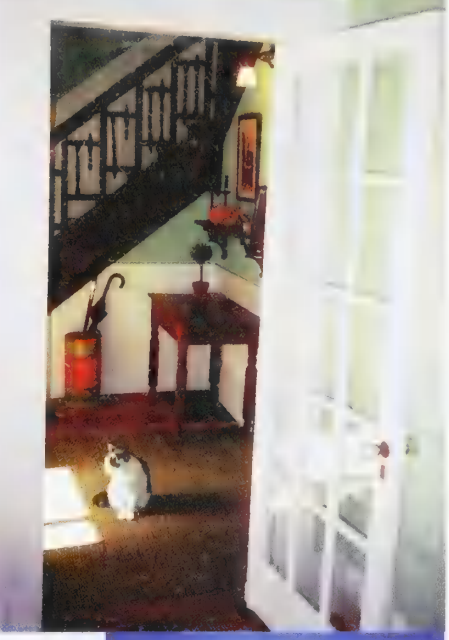
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When the Boston house (above) was purchased, restoring the Victorian interiors (top) was a priority. Next step: rebuilding the front porch (below) using first-time home buyer grants and loans.



HOMEOWNERSHIP ON THE CHEAP

How two young men with modest incomes, no savings, and a pile of debt managed to buy and renovate a house of their own

By Sue Hertz

One April evening in 1997, Jeff Gonyeau was fixing dinner in the kitchen of his apartment when his partner, Eric Hamilton, breezed in from work and announced: "We're going to buy a house." Gonyeau didn't bother to consider the proposal. "Yeah," he said sarcastically. "Right."

How could they afford a house? They had tossed the idea around occasionally, but they could barely scrape together the rent—$985 a month—and utilities for their one-bedroom apartment in a drafty old house on the outskirts of Cambridge, Massachusetts. Gonyeau, then 30, taught college courses occasionally, but most of his energies went toward writing his Ph.D. dissertation in musicology, not toward making an income that might qualify for a mortgage. At 28, Hamilton had an administrative job with the city of Boston's Homeless Services, but his salary had not yet reached $30,000 a year. Not to mention the tens of thousands they owed in student loans and $8,000 in credit card debt. What bank would glance seriously at a mortgage application from two guys who couldn't save enough cash to buy a used car?

Plenty of banks, it turns out. A number of lending institutions work in conjunction with the City of Boston to offer a variety of low-interest mortgages to first-time home buyers with limited means who purchase property within the city limits. Here and in urban centers across the country, lenders have teamed up with nonprofit organizations and state and local governments to create an array of first-time home buyer programs for people like Gonyeau and Hamilton who earn a steady, albeit modest, salary yet have little or no savings. These programs range from down payment, renovation, and closing cost grants to mortgages requiring only a 5 per cent down payment.

On that April night in 1997, however Gonyeau and Hamilton had only just learne about these programs, which in Boston ben efit low- (under $48,000) and moderate (under $60,000) income home buyers. Lik most lifetime renters, they had no experienc maneuvering through mortgage options. Bu in under four months they went from cash strapped renters to homeowners and land lords. In less than a year they had negotiate a $22,000 renovation project.

All it took was a very thorough rea estate agent.

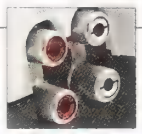
For months during the winter of 1997 a colleague had badgered Hamilton to phon the agent who had helped her buy a house i the Dorchester section of Boston. Hamilto declined. "I'm embarrassed," he had replied "I don't want to waste this guy's time."

But the colleague persisted, and finall Hamilton called Russell Teebagy of Jack Conway Realty. A real estate agent for 1 years, Teebagy knew the homeownershi assistance programs inside and out, and ha helped a lot of lower income people bu homes through unconventional means. Fron Hamilton, Teebagy wanted numbers—salary debt—and recommended not including Gon yeau in the calculations, since, as Gonyeau admits, his earnings were "inconsequential." Teebagy said to think about what kind o house they wanted.

Still dubious, Gonyeau and Hamilton sat down to write up a wish list: a yard large enough for a small garden, a porch, a house with visual interest and in move-in condition—no raised ranches, no vinyl siding. Gonyeau was handy *(Continued on page 108)*



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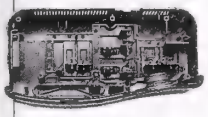
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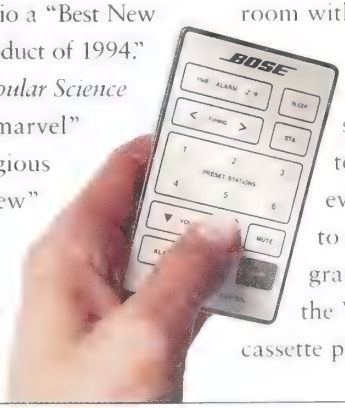
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LAUNCH PAD



With the right stuff, life's not bad—even without a view

BY MARGARET KENNEDY

"You'll never guess what I won," I said to my son Gene on the phone last April. "Something you've always wanted." He was about to graduate from Trinity College in Hartford and would begin a training program at a bank in New York in the fall. "I thought you'd like it for your first apartment," I hinted.

"Well, that means it's not a Maserati," he said.

"I won a La-Z-Boy in a drawing at the High Point furniture fair, and you even get to pick it out."

"Fan-*tas*tic!" was his genuinely joyful response. Ever since he was four years old and stretched out blissfully on his grandfather's lounge chair, Gene had yearned for one just like it. "Stop the car!" he'd yell as we passed one of those plush-covered giants looming over trash bags on the side of the road. None of my arguments relevant to space or scale could convince him he was not deprived.

After his last free weeks—spent camping out West and backpacking through Italy and France—Gene arrived in New York along with the heat of early August. He and Erik (a friend from school who had taken a consulting job) commandeered our living room and spread out all the newspapers to begin the hunt for a two-bedroom place they could afford. I'll spare you the details of their discouragement as they faced the reality behind the glowing ads and the duplicity of some New York real estate agents. When Gene asked me to meet them at the reputed twin of an apartment they had liked but just missed, I arrived to find them standing on the sidewalk along with forty other young hopefuls. Inside, we elbowed through a first-floor maze of measly rooms with bars on all the windows. One wall of the living room actually was the kitchen—from the sofa you could watch the news or the stew.

"Just ignore the demolition-zon entrance and hallways," the guys warne before my first visit to the apartmer they finally landed. "The building undergoing renovation." Negotiatin the plaster rubble—while noting th courtyards used as Dumpsters—I pu first impressions aside. The apartmer sported a new white eat-in kitchen, th prized *separate* living room with a bric wall, refinished oak floors, and window in every room, including the tiny batl "Did you happen to notice there are n closets?" I asked Gene after lookin around. "Oh, that's more *your* issue tha mine," he replied cavalierly. Wait minute, I thought, picturing an ava lanche of clothes on the floor. "You *wi* need a place to hang your suits," I re minded him. Meanwhile, all 73 inche of Gene were lying on the floor of th smaller bedroom, calculating whethe the 54-by-76-inch double bed he wante would fit. "Just!" he exclaimed. Some how we both knew he'd lose the tos for the big room (they plan to switch i six months).

As we drove to Ikea to shop >

Scenes from the new apartment, from left: Erik on one of the sofas donated by his mother; Gene on the big easy; Gene's framed sketch of an island in the Tiber; the $1 chair.

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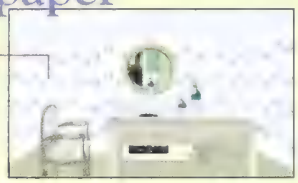
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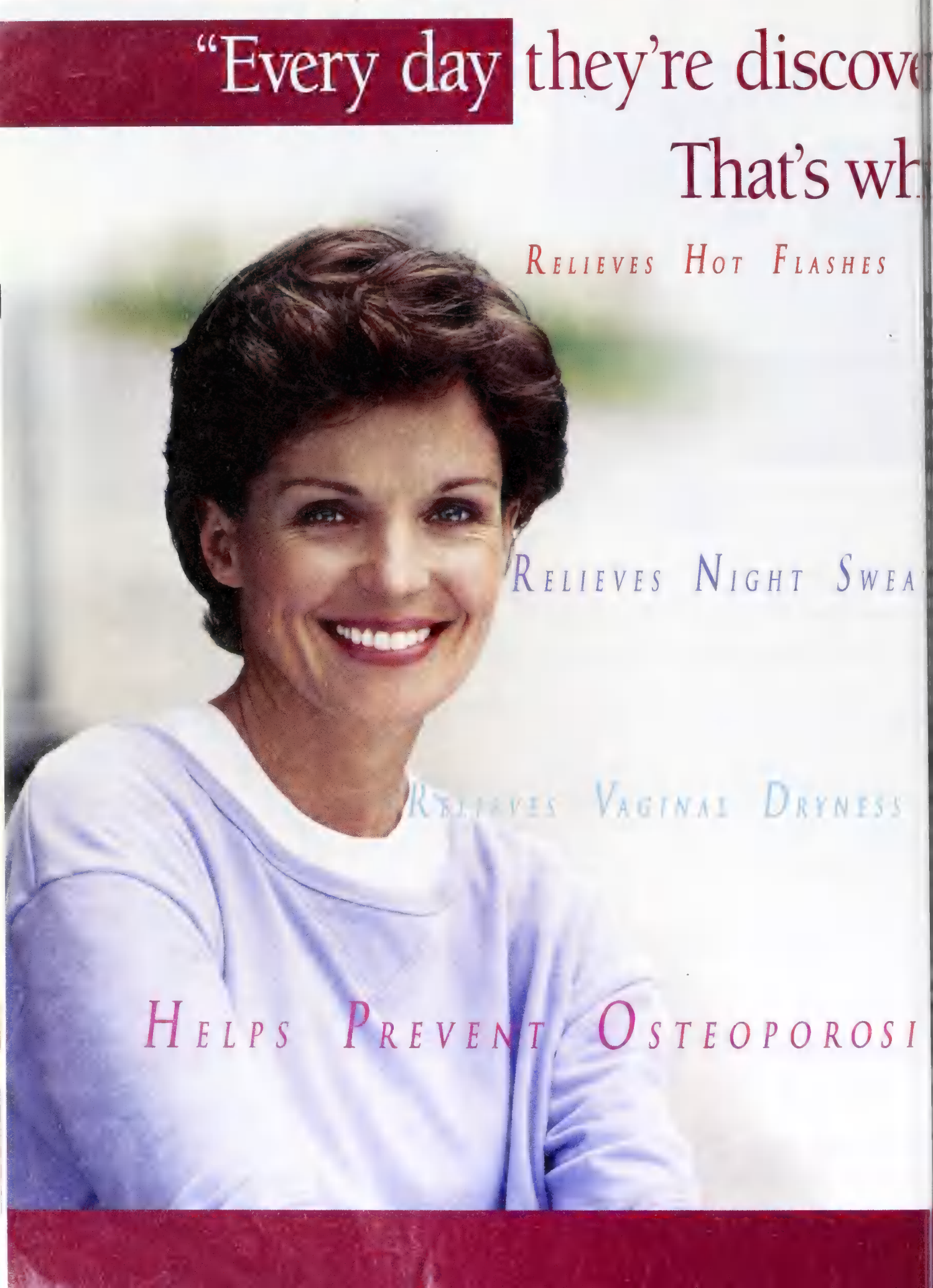
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research keeps PREMARIN at the forefront. overies in medical science continue to reveal rmation about the positive impact of PREMARIN ughout menopause—and beyond. For example, in nt years it was learned that PREMARIN increases your s of "good" cholesterol (HDLs) and decreases your s of "bad" cholesterol (LDLs). And more is being ıed every day.

research into estrogen loss and the effects ıenopause. Wyeth-Ayerst, the maker of PREMARIN, has established the Women's Health Research Institute (WHRI). WHRI is dedicated to the discovery and development of medicines that help women live longer, healthier lives, and to ongoing research into the effects of estrogen loss and estrogen replacement therapy. A heritage of confidence...a commitment to your future. Good reasons why PREMARIN is an important part of your life...now more than ever.

There can be side effects with PREMARIN. One is the possibility of developing cancer of the uterus. If you have had a hysterectomy, you don't have this risk. Your doctor may prescribe a progestin along with PREMARIN to greatly reduce this risk. Side effects include blood clots, nausea, vomiting, and breast tenderness.

PREMARIN may not be right for every woman. When you discuss estrogen replacement therapy with your doctor or health care provider, be sure to discuss your personal and family history of breast cancer, breast lumps, uterine cancer, abnormal vaginal bleeding, abnormal blood clotting, or heart disease. If you have experienced any of these conditions, you should not take PREMARIN. Also, you should not take PREMARIN if you are pregnant because of possible risk to the fetus.

If you have any questions about your PREMARIN prescription, speak with your doctor or health care provider.

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BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT

PREMARIN® Brand of conjugated estrogens tablets, USP
This Summary describes when and how to use estrogens and the risks of estrogen treatment.

ESTROGEN DRUGS
Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable in view of their benefits. If you decide to start taking estrogens, check with your doctor to make sure you are using the lowest possible effective dose. The length of treatment with estrogens will depend upon the reason for use. This should also be discussed with your doctor.

USES OF ESTROGEN
To reduce menopausal symptoms. Estrogens are hormones produced by the ovaries. The decrease in the amount of estrogen that occurs in all women, usually between ages 45 and 55, causes the menopause. Sometimes the ovaries are removed by an operation, causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest or sudden intense episodes of heat and sweating ("hot flashes"). The use of drugs containing estrogens can help the body adjust to lower estrogen levels.

Most women have none or only mild menopausal symptoms and do not need estrogens. Other women may need estrogens for a few months while their bodies adjust to lower estrogen levels. The majority of women do not need estrogen replacement for longer than six months for these symptoms.

To prevent brittle bones. After age 40, and especially after menopause, some women develop osteoporosis. This is a thinning of the bones that makes them weaker and more likely to break, often leading to fractures of vertebrae, hip, and wrist bones. Taking estrogens after the menopause slows down bone loss and may prevent bones from breaking. Eating foods that are high in calcium (such as milk products) or taking calcium supplements (1,000 to 1,500 milligrams per day) and certain types of exercise may also help prevent osteoporosis.

Since estrogen use is associated with some risk, its use in the prevention of osteoporosis should be confined to women who appear to be susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white race, thinness, and cigarette smoking.

Women who had their menopause by the surgical removal of their ovaries at a relatively young age are good candidates for estrogen replacement therapy to prevent osteoporosis.

To treat certain types of abnormal uterine bleeding due to hormonal imbalance.

To treat atrophic vaginitis (itching, burning, dryness in or around the vagina).

To treat certain cancers.

WHEN ESTROGENS SHOULD NOT BE USED
Estrogens should not be used:

During pregnancy. Although the possibility is fairly small, there is a greater risk of having a child born with a birth defect if you take estrogens during pregnancy. A male child may have an increased risk of developing abnormalities of the urinary system and sex organs. A female child may have an increased risk of developing cancer of the vagina or cervix in her teens or twenties. Estrogen is not effective in preventing miscarriage (abortion).

If you are breast feeding. Many drugs are excreted in human milk and can be passed on to your baby. Therefore, estrogen therapy should be used only when your doctor decides it is clearly necessary.

If you have had any heart or circulation problems. Estrogen therapy should be used only after consultation with your physician and only in recommended doses. Patients with a tendency for abnormal blood clotting should avoid estrogen use. This includes patients who currently have clots in the leg (thrombophlebitis), or any other part of the body (thromboembolic disorder). (See below.)

If you have had undiagnosed vaginal bleeding. If you have ever had abnormal bleeding from the vagina estrogens should not be used unless you have talked to your physician about this problem.

If you have had cancer. Since estrogens increase the risk of certain cancers, you should not take estrogens if you have ever had cancer of the breast or uterus. In certain situations, your doctor may choose to use estrogen in the treatment of breast cancer.

When they are ineffective. Sometimes women experience nervous symptoms or depression during menopause. There is no evidence that estrogens are effective for such symptoms. You may have heard that taking estrogens for long periods (years) after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence that this is so and such long-term treatment may carry serious risks.

DANGERS OF ESTROGENS
Cancer of the uterus. The risk of cancer of the uterus increases the longer estrogens are used and when larger doses are taken. One study showed that when estrogens are discontinued, this increased risk of cancer seems to fall off quickly. In another study, the persistence of risk was demonstrated for 10 years after stopping estrogen treatment. Because of this risk, *it is important to take the lowest effective dose of estrogen and to take it only as long as you need it.* There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

If you have had your uterus removed (total hysterectomy), there is no danger of developing cancer of the uterus. If you have your uterus, please refer to the section titled "**OTHER INFORMATION.**"

Cancer of the breast. The majority of studies have shown no association with the usual doses used for estrogen replacement therapy and breast cancer. Some studies have suggested a possible increased incidence of breast cancer in those women taking estrogens for prolonged periods of time and especially at higher doses are used.

Regular breast examinations by a health professional and self-examination are recommended for women receiving estrogen therapy, as they are for all women.

Gallbladder disease. Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the pancreas. Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting. Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, heart attack or pulmonary embolus, any of which may be fatal.

Heart disease. Large doses of estrogen in men have been shown to increase the risk of certain heart diseases. This may not necessarily be true in women. In order to avoid the theoretical risk of high doses, the dose of estrogen you take should not exceed the dose recommended by your doctor.

Excess calcium in the blood. Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

SIDE EFFECTS
In addition to the risks listed above, the following side effects have been reported with estrogen use:
- Nausea, vomiting; pain, cramps, swelling, or tenderness in the abdomen.
- Yellowing of the skin and/or whites of the eyes.
- Breast tenderness or enlargement.
- Enlargement of benign tumors of the uterus.
- Breakthrough bleeding or spotting.
- Change in amount of cervical secretion.
- Vaginal yeast infections.
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease.
- A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes.
- Worsening of porphyria.
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses).
- Mental depression.
- Involuntary muscle spasms.
- Hair loss or abnormal hairiness.
- Increase or decrease in weight.
- Changes in sex drive.
- Possible changes in blood sugar.

REDUCING RISK OF ESTROGEN USE
If you decide to take estrogens, you can reduce your risks by carefully monitoring your treatment.

See your doctor regularly. While you are taking estrogens, it is important that you visit your doctor at least once a year for a physical examination. Special attention should be given to blood pressure, breasts, abdomen, and pelvic organs. A Pap smear should be taken and tested at this visit. If members of your family have had breast cancer or if you have ever had breast nodules or an abnormal mammogram (breast x-ray), you may need to have more frequent breast examinations. Also be sure to let your doctor know if you have ever had liver or kidney disease, as this may affect the decision to use estrogen.

Reevaluate your need for estrogens. You and your doctor should reevaluate your need for estrogens at least every six months.

Be alert for signs of trouble. Report these or any other unusual side effects to your doctor immediately:
- Abnormal bleeding from the vagina.
- Pains in the calves or chest, a sudden shortness of breath or coughing blood (indicating possible clots in the legs, heart, or lungs).
- Severe headache, dizziness, faintness, or changes in vision, indicating possible clots in the brain or eye.
- Breast lumps.
- Yellowing of the skin and/or whites of the eyes.
- Pain, swelling, or tenderness in the abdomen.

OTHER INFORMATION
Some physicians may choose to prescribe another hormonal drug to be used in association with estrogen treatment for women with a uterus. These drugs, progestins, have been reported to lower the frequency of occurrence of a possible precancerous condition of the uterine lining. Whether this will provide protection from uterine cancer has not been clearly established. There are possible additional risks that may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats and sugars. The choice of progestin and its dosage may be important in minimizing these effects.

Your doctor has prescribed this drug for you and you alone. Do not give the drug to anyone else.

If you will be taking calcium supplements as part of the treatment to help prevent osteoporosis, check with your doctor about the amounts recommended.

Keep this and all drugs out of the reach of children. In case of overdose, call your doctor, hospital, or poison control center immediately.

This Summary provides the most important information about estrogens. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling.

This Brief Summary for Direct-to-Consumer Advertising is based on the most current Premarin Tablets Direction Circular, CI 5084-1, Revised May 4, 1998.

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Scrapbook

for basics, I was still focused on the closet problem. "What about parachute-cloth curtains hiding a rod and simple shelves?" I suggested. Gene, who had more ambitious visions, ended up with a wall of birch storage units that hold everything from ties to shoes and took him a day to assemble. "Well, at least *we* didn't have to construct anything," said my grateful husband, while delivering the 1940s chair scooped up for $1 at a church rummage sale. I slipcovered it with faux shearling for a fun look that works with the blue-and-white-striped loveseats Erik brought and, of course, the La-Z-Boy.

Gene enjoyed every second of picking out the perfect chair. "Don't just sit there—kick it out and lean back," the salesman urged. After sprawling in several models, Gene rejected the more lithe and stylish. "I couldn't resist the gadgets," he admits. Th winning number is black leather. rocks, reclines, and certainly steals th show. Open up one arm and you find telephone, complete with answerin machine. In the other are controls f heat and massage.

Walking in the door, the fir thing you see is the chair, dwarfing th competition. Says Erik, "It's our crow jewel." ■

LEGACY IN PAINT

An exhibition of his artwork at the Winter Antiques Show will honor Mark Hampton

By Elaine Greene

An artist since childhood, Mark Hampton, the world-famous decorator and author who died at 58 last July, used to reminisce about sitting on camp stools painting farm scenes as a boy in his native Indiana. Among his teachers was his father.

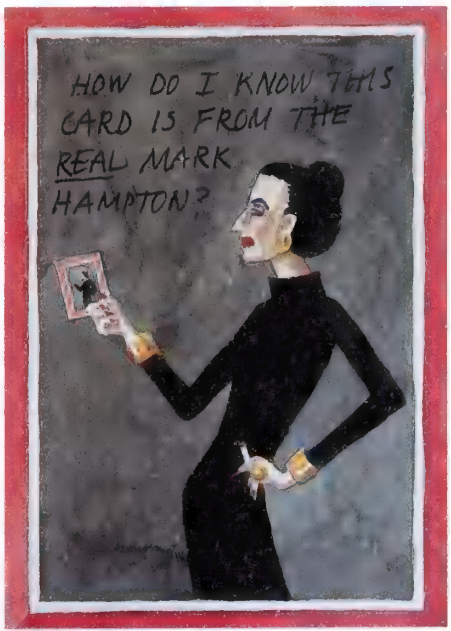
For the rest of his life, Hampton not only sketched and painted buildings and interiors that he admired, many to illustrate his two popular essay collections, but he would also burst into art on social occasions the way actors in musical comedies burst into song. People he loved, and they were legion, came to expect a unique birthday card every year, an illustrated thank-you note, a get-well picture if they broke a bone.

In Mark Hampton's honor and as a treat for the thousands who will attend the 45th annual Winter Antiques Show at the Seventh Regiment Armory on Park Avenue in New York, two walls in the entrance will be hung with some twenty examples of his artwork. The show will be held from January 15 through January 24. ■











Mark Hampton watercolors, clockwise from top: A living room by Parish-Hadley appeared in the artist-author's* Legendary Decorators of the Twentieth Century *(Doubleday, 1992). In the same book: a Jean-Michel Frank late-twenties Paris room. Hampton's sister-in-law Paula Perlini, a decorator, received doggy birthday cards. Hampton's daughter Kate, an actress, got this Diana Vreeland picture based on a play by another Mark Hampton. Man-about-town Jerry Zipkin loved Portugal, and this card was for him.

MODERNISM AGAINST THE GRAIN

The multicultural furniture of George Nakashima, hewer of wood and seeker of timeless beauty, finds a new generation of admirers

By Martin Filler



George Nakashima (below left) and two of his free-form coffee tables of burl maple and cherry (above, left and right).



The great untold story of 20th-century design is how the love affair between modernism and technology soured so soon for so many architects, decorative artists, and craftsmen. Among those who became disenchanted early on with high-tech modernism was a young American architect of Japanese descent named George Nakashima. Born in 1905 in Spokane, Washington, he came of age as the Machine Age was reaching its zenith with the heady promise that life would be immeasurably improved by new technology. After studying architecture at the University of Washington in Seattle, Nakashima went on to M.I.T., where he received a masters degree in 1930, just after the Great Depression hit and brought architecture in this country to a veritable standstill.

During that troubled decade, Nakashima traveled the world, including stints working for the influential Czech-American architect Antonin Raymond in Japan and India. Raymond, who had been Frank Lloyd Wright's chief assistant on the building of the Imperial Hotel in Tokyo, was a leading transmitter of modern architectural ideas to the Third World. More importantly, he believed in balancing those advances in harmony with regional traditions. Raymond was also an advocate of Wright's principle of being true to the nature of materials, taking one's design cues from concrete, glass, stone, or wood rather than imposing preconceived notions on how they should be used. And Wright's profound respect for the classical culture of Japan, transmitted through Raymond to Nakashima, further deepened the apprentice's pride in his ethnic roots.

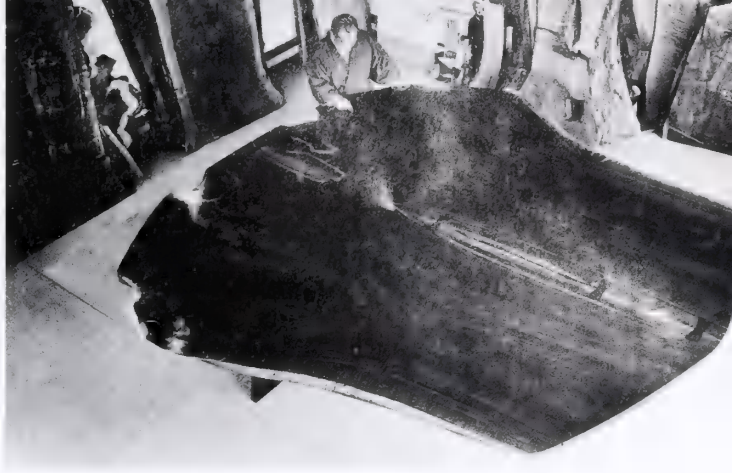
Wright was also a skilled designer of furniture (much of it frequently maligned as uncomfortable) and his ready embrace of that medium demonstrated his conviction that the decorative arts were not beneath the attentions of an architect. Among the many things Nakashima learned during his wandering years, that example sunk in with particular impact. He began to see handcrafted furniture as his true calling, and in 1940 started producing his own designs in Seattle. Over the next half-century, until his death in 1990, Nakashima established a unique niche for himself in the modern movement, one that used to seem quirky and isolated to some, but which now in retrospect seems far more significant.

A complementary pair of curren exhibitions reflects the growing inter est in Nakashima furniture, which ha been stimulated in part by the wide reappreciation of midcentury moder design. "The Nakashima Tradition Origins and Continuity" is a two-par event including a show of the artist' vintage works from the 1940s to the 1980s at the Moderne Gallery i Philadelphia. Twenty-five miles north east, the Nakashima studio in New Hope, Pennsylvania, will display a new line of handmade furniture by the artist's daughter and professional suc cessor, Mira Nakashima-Yarnall, some of which will also be on view at Mod erne. Both exhibitions will continue through December 19, 1998.

The biggest obstacle to Nakashima being seen as a figure on a par with Charles and Ray Eames, George Nelson, and other giants of midcentury modernism is that the vocabulary he worked in was later so debased by third-rate imitators. Thus it was difficult to see the master's originals except through the distorting lens of bad approximations. The same thing happened to Mies van der Rohe, whose elegant, minimalist



Nakashima made his first Peace Altar Table (right) in 1986 for New York's Cathedral of St. John the Divine. Crafted from two huge book-matched slabs of black walnut, it symbolizes his hopes for world understanding.



glass-and-steel skyscrapers were knocked off by cut-rate developers out to make a quick buck. In Nakashima's case, his rough-hewn wooden tables and chairs, carefully conceived to bring out the rich natural graining and expressive contours of the native cherry and black walnut he favored, were crudely caricatured in the redwood tree-stump furniture that became an embarrassing 1970s cliché. That "woodbutcher" style effectively butchered Nakashima's contribution in the eyes of an entire generation.

Now, however, with the perspective of time and greater interest in design that transcends cultural boundaries, Nakashima's furniture has at last escaped the stigma of the macramé movement. Like his year-older fellow *Nisei* (second-generation Japanese-American) Isamu Noguchi, Nakashima possessed what can only be seen as an innate gift for melding Eastern and Western artistic concepts in works that seem fully at home in either hemisphere. As with Noguchi's own furniture designs, Nakashima's pieces assert a powerful sculptural presence that runs counter to the modernist preference for utilitarian objects that fit seamlessly into their rational architectural surroundings.

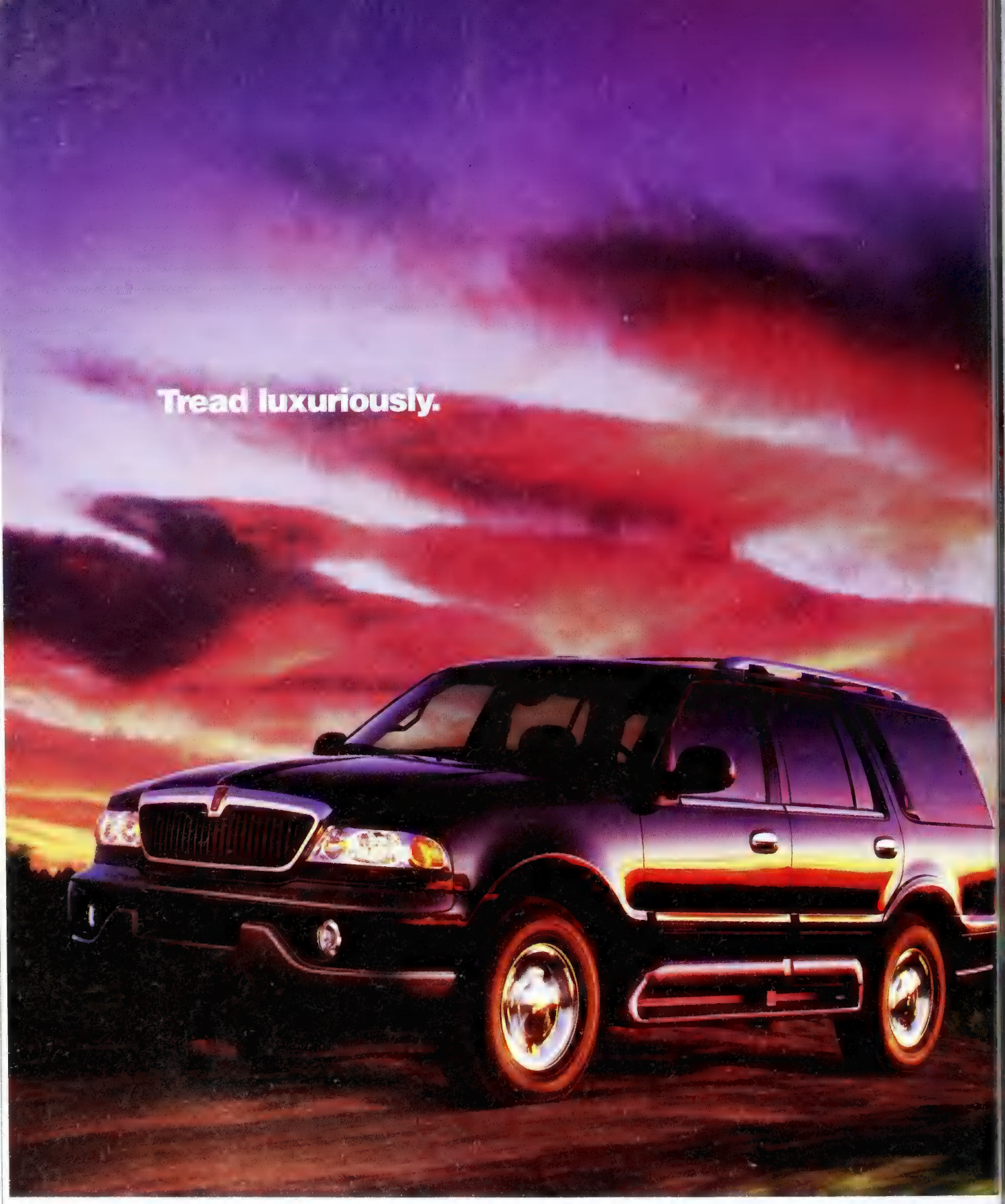
After the attack on Pearl Harbor and America's entry into World War II, Nakashima and his fellow Japanese-Americans living on the West Coast were rounded up and interned in concentration camps for the duration. With the intervention of Antonin Raymond, Nakashima was released from detention in the Idaho desert and moved east to the tolerant Bucks County, Pennsylvania, town of New Hope, long an artists' colony and bohemian haven. There he set up his studio in 1946 and set out to practice his forthright and inclusive design philosophy.

For all the obvious Japanese influences in his work, Nakashima also looked equally at the simple artifacts of the early American furniture makers whose hands-on manufacturing and distribution techniques he emulated. (Nakashima designed a few mass-production pieces for Knoll and Widdicomb in the 1950s, but neither was a conspicuous success, artistically or financially.) The classic Windsor chair, English in origin but endlessly adapted in this country, served as the basis for his famous lounge chairs. Nakashima's spare variations on that familiar theme emphasize how much the Shakers and the Japanese had in common with their economy of line, gracefulness of form, and knowledge that humble materials can be more impressive and memorable than costly ones. That was perceived by such sophisticated clients as Nelson A. Rockefeller, whose Japanese-style house on his family estate in Pocantico Hills, New York, was furnished in 1974 with a number of Nakashima pieces. It's a small world, Nakashima's designs seem to say, and his easy movement between the local and the global, the contemporary and the timeless is the key to the appeal his signature style has more than fifty years after he devised its basic components. ■





Nakashima's Minguren II coffee table (left) and lounge chair with free-form arm (right) are among his East-West classics.



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JANUARY 1999



THE BEST YEAR EVER

Everybody makes New Year's resolutions, whether it's to clean out the garage, regain a flat stomach, or watch less TV. Every January First gives us a crack at our best year ever, and the season always invigorates me—as an editor as well as a human being.

The theme of this January issue is particularly relevant to thoughts of seizing another chance. Our subject is renovation, rehabilitation, remodeling, restoring, redecorating: all those "re-" words that mean doing it again, best way ever.

Imagine transforming an abandoned concrete water tower into a comfortable home! That's what architect Peter de Bretteville did when he and his art-professor wife, Sheila, moved to New Haven, Connecticut. Or saving the endangered courtyard home of an eccentric Anglophile, as Mallory Marshall and her husband, Peter Haffenreffer, did in Portland, Maine, with the help of Mallory's decorating partner, James Light. Or taking all the 18th-century furnishings out of an 18th-century space to replace them boldly with design classics of the 1950s and 60s, as Frédéric Méchiche did in his Paris apartment.

But it's possible that none of the subjects of the foregoing stories in this issue are as excited about their renovations as two young men I know. With promising futures but almost no money in hand, they managed to buy and remodel a house in Boston. Instead of using cash, they stitched together a patchwork of loans and grants available for the benefit of low- and moderate-income home buyers willing to live in urban areas undergoing revitalization.

Through our daughters, my wife and I had met Jeff Gonyeau and Eric Hamilton in New York, and after they moved to Boston a couple of years ago we began to hear about the 1887 Queen Anne-style house they had managed to buy in the Dorchester section. An indefatigable and creative real estate agent there is one of the heroes of this story with a happy ending. Find it in these pages as "Homeownership on the Cheap."

I hope there will be happy endings for all of us in the year to come. We plan to continue to encourage our readers to realize their dreams this century, next century, and whenever we get to say, as we do now, Happy New Year.

Louis Oliver Gropp

EDITOR IN CHIEF



COURTLY LOVE

On the rugged coast of Maine, a personal house built by an unusual man is reborn with the help of two sympathetic decorators

The great hall demanded one large gesture, so Mallory Marshall and James Light painted a bold diamond pattern on the floor. Peacocks return to Hidden Court, this time in the form of Oriental screens. Deeply recessed casement windows are framed with Henry Calvin silk taffeta, deliberately crumpled. Needlepoint stools are just the right size for a tea tray.







By Christine Pittel
Photography by William Waldron
Produced by Sarah Kaltman Cantor

They walked down the long allée of trees on a whim. But as soon as Mallory Marshall and James Light came over the rise and saw the deserted stone house, she turned to him and said, "I think I'm home." Partners in a Portland, Maine, decorating business as well as best friends, the two—diverted from an errand to pick up paint—stepped through the Tudor-style archway into a secluded courtyard and fell under the spell of Hidden Court. Neglected formal gardens led to a vast meadow rolling down to a rock-strewn beach buffeted by the Atlantic Ocean.

But this pastoral scene was imperiled. The abandoned property had been subdivided and sold; developers were bulldozing the rose arbors and planning a shopping center. Quickly, Marshall and her philanthropist husband, Peter Haffenreffer, bought back as much as they could. "We were determined to restore the house and grounds to Henry's vision," she explains. Back in the 1920s, Charles Henry Robinson began construction on this house, modeled on Ightham Mote, a 14th-century English manor he had visited on a bicycle trip in the Kentish countryside. Both homes are built around the four sides of a courtyard, but Robinson's version is far more serendipitous. "Henry was an eccentric, like me," says Marshall, who keeps chickens named after British monarchs. "He would rush out and rescue paneling from a house that was being demolished and build a room around it. He just kept going for twenty years—adding some rooms from scratch—until he completed the square."

Now the newly snug rooms are once more redolent of wood smoke, from fires lit to take the chill off Maine mornings. Marshall and Light managed to refurbish the house and still retain every square inch of patina. In the great hall—featuring a cove ceiling, wide plank floors, and secret staircase—the parched paneling was oiled and rubbed for weeks. Robinson sited the living room to catch the setting sun streaming through a carefully positioned window precisely at tea time. If you run your fingers over the 1771 paneling, you can feel the hand-planing through the paint—white, with a hint of green—matched by Light and Marshall to the bulb of a leek.

"Every object in that room calls up someone I adored," Marshall explains. "On a damp day I can sit down on one of my grandmother's chairs and smell my grandfather's pipe smoke—it makes me feel so secure." Throw pillows are covered in tattered tapestry found in Rome. When a customs official—not attuned to the ravaged beauty of her aesthetic—saw

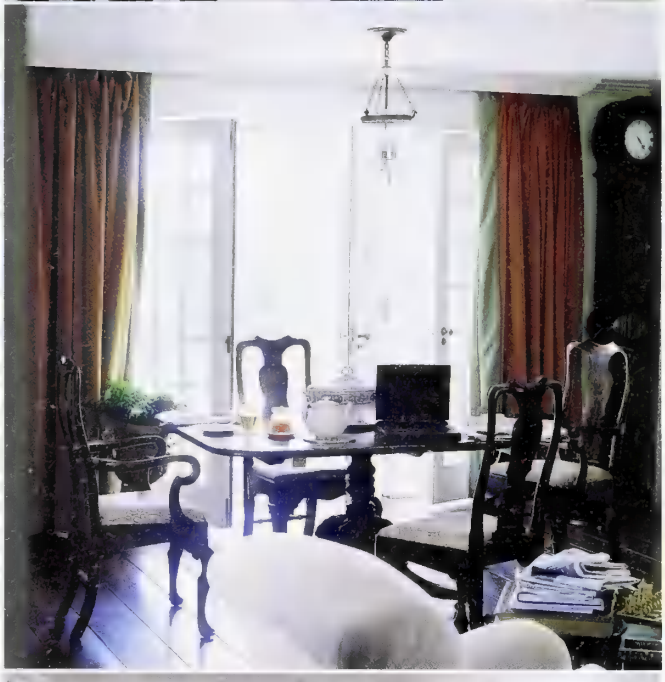






One wing of the house (opposite above) ends in the former dovecote. Opposite below: George Smith seating anchors the living room, where a window seat looks out to the crashing waves. A bird's nest perches on a stone pedestal. This page, from top: Owners Peter Haffenreffer and Mallory Marshall. Old iron railings wall off top floor of guest quarters, where the ceiling was removed to expose the beams. Tucked behind the books is a compact guest kitchen and bath.











A stone colonnade, which connects the peacock room to the great hall, serves as a rustic open-air dining room. Far left, from top: Four different balusters are rhythmically repeated on the staircase in the entrance hall, paved with Maine slate and marble. Pumpkin velvet dining room curtains are lined with bronze-green. Mallory Marshall added the fireplace and vintage mantel in the kitchen.







the fragments, he incredulously asked, "Did you pay for those?"

Certain spaces were deftly adapted to new functions. A former dovecote became a private suite for Marshall's fifteen-year-old son. "I tried to keep the feeling of the place," she explains. "Before I touch anything I always ask myself, 'Is this what Henry would do?'" A dirt-floored garden shed piled with dusty issues of *Country Life* was transformed into self-contained guest quarters where a rusted chandelier casts a glow. More light fixtures hang in the woods until she reclaims them, weathered to just the right stage of ruin.

"The problem with contemporary architecture is the ridiculous notion that people want to be together all the time in huge family rooms," says Marshall. "I think we all need our own nooks and crannies." A room that sheltered Robinson's peacocks is now her phoneless retreat. Pinecones substitute for finials on the lamps and the window seat's pillows are covered in faded Fortuny fabric. "The Fortuny Museum in Venice was a religious experience for me," she sighs. "The guard tore off a scrap of curtain hanging on by a thread and handed it to me with a note—'Better it should go to someone who loves it than turn to dust.'"

Decades after Robinson first saw Ightham (pronounced I-tem) Mote, he learned by chance that it was about to be torn down. He bought it, spent the next thirty years restoring it, and then gave it to Britain's National Trust. Now Marshall, Light, and Haffenreffer have returned the favor by saving Hidden Court. "I think Henry brought us to his house just as he was brought to Ightham Mote," says Marshall. Like her, he was a person who knew something of value when he saw it.

Peacocks once strutted through Mallory Marshall's study (left). After carting around the old conservatory doors for years, she finally found a place where they would fit and topped them with a round window. Vintage cut-velvet panels hang behind linen curtains caught up by iron hooks. Peter Haffenreffer spotted the elegant daybed, now covered in Rogers & Goffigon wool. Above: An English watchmaker's sign hangs over a new fireplace.



Upstairs in the guest quarters, an old linen sheet suspended from a chandelier romantically drapes the iron bedstead. Visitors can curl up on the timeworn kilim-covered sofa in front of the fire. When they were children, Mallory Marshall's cousin taught her how to whistle behind that flower-strewn screen, which once stood in her grandmother's dining room. A collection of green Hungarian water bottles graces the bookshelves.

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TURNAROUND

A few years ago, designer Frédéric Méchiche gutted three minor Paris apartments to create one glorious duplex, and it has already seen two decorating schemes that are polar opposites. Here is the new mode: radically chic, luxuriously austere

By Christopher Petkanas Photography by Rene Stoeltie Produced by Barbara Stoeltie

"It was time for a change."

The French designer Frédéric Méchiche is explaining the dramatic about-face in his seven-room Paris duplex. "The first time around I wanted something droll, quintessentially Parisian, a bit like a stage set," says Méchiche. "I was mad about it, but in the end the rooms were too strongly *decorated*, marked by such a profusion of objects, pictures, and furniture. The look now is more radical," says Méchiche. "It's simpler, airier. You wouldn't believe how much lighter I feel. It's no good to be static."

Méchiche's new way of seeing his domestic universe embraces a very personal brand of minimalism. Gone are his old loves: carved and gilded 18th-century trophy pieces, loopy iron ice-cream parlor chairs from the forties. The designer's envelope-pushing passion now is for design icons of the fifties and sixties that are works of art, from Arne Jacobsen's wasp-waisted molded plywood "Serie 7" chair on chrome legs to Eero Saarinen's elliptical plastic laminate coffee table on its slender pedestal to Achille Castiglioni's arching floor lamp

The dignified backgrounds and luxurious volume Méchiche created after acquiring three huddled-togethe apartments in the Marais district in 1995 fit his present aus terity as well as they did his previous flamboyant mood. Hav ing boldly gutted the spaces, leaving only the late 17th century exterior walls, he had set about installing a bijou o a Directoire town house. *Boiseries* were salvaged from Louis XVI postal relay station. Handsomely worn oak parque and beautifully patinated stone flooring with cabochon inset are also vintage.

"It was like fitting together the pieces of a puzzle, an all the pieces were old," explains Méchiche. "I wanted to giv the impression that I found the place this way and that I sim ply gave it a fresh coat of whitewash. Certainly it's muc more difficult in an existing building than when you sta from scratch. But I also see now that no matter what I put i these rooms, I've got the perfect shell."



The designer's change of style is seen graphically in the dining room, shown before (opposite) and after (this page). Restoration settee and armchairs shed their eye-bending toile stripes for dark, subdued sailcloth. Cloth-covered table gave way to granite-topped black metal cubes designed by Frédéric Méchiche. Jumble of pictures lost out to a single Robert Mapplethorpe photograph, Jack with Crown (1983). Giddy René Prou iron chairs were banished in favor of a soberly upholstered side chair that Jacob-Desmalter made for Versailles.

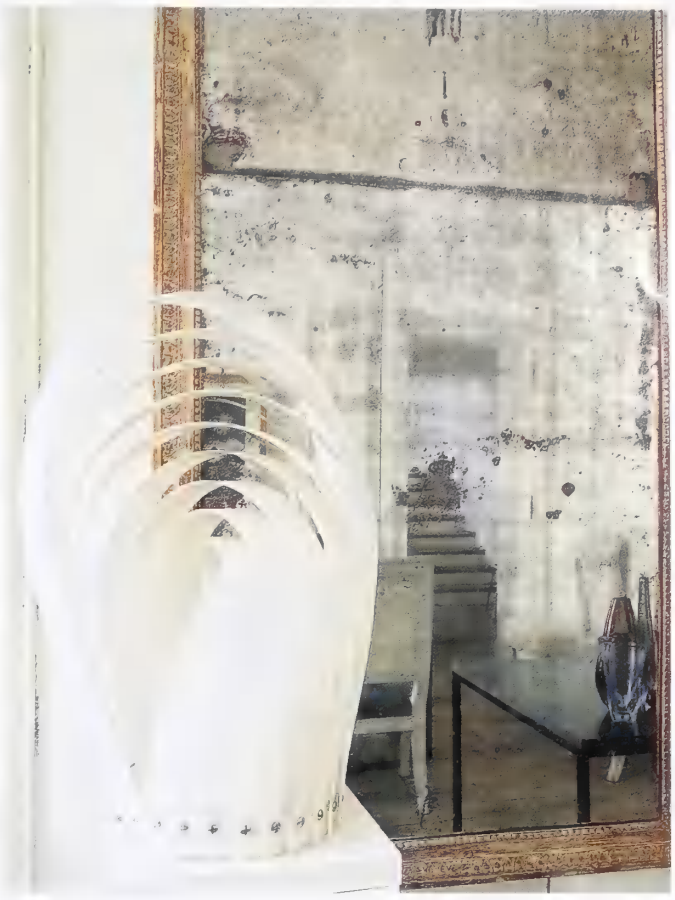


"I'm a collector," says Frédéric Méchiche.

"Especially of modern art, and in the home of a collector it's important that the mood evolves"







With jersey covers that fit like socks, Olivier Mourgue's 1965 Djinn chaise longue and chairs appear in the library (opposite). Achille Castiglioni's chrome floor lamp, Eero Saarinen's 1956 white laminate coffee table. This page, clockwise from above left: Cube tables accommodate large and small dinner parties. Raoul Raba lighted sculpture before a Louis XVI mirror. Méchiche's collection of late fifties Danish tinted crystal. Cool white fifties and sixties ceramics.









Among Frédéric Méchiche's new objects, clockwise from above left: Arne Jacobsen 1950s molded plywood chair stands beside surreal 1950s Vallauris ceramic sculpture. Single-piece molded plastic stacking chair by Verner Panton and a Napoleon III méridienne coexist in a corner of the salon. Harry Bertoia's grid chair of 1952 partners a 19th-century towel stand in the bathroom. Olivier Mourgue's Djinn chair, Jean-Pierre Pincemin drawing in the entrance.





"I wanted my bedroom to be totally monastic and Zen," says Frédéric Méchiche, who relaid the 18th-century herringbone parquet himself, slat by slat. Refinishing the floor was never a consideration for this serious lover of timeworn surfaces. Chrome spheres are the lighting of choice in practically every room. Rounded chair in fiberglass-reinforced polyester is Helsinki-born Eero Aarnio Pastilli's late-sixties interpretation of a rocker.

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IN A CLASS OF ITS OWN

There's no nostalgia for the old inkwell desk in this Germantown, New York, schoolhouse. Celebrating its symmetrical lines and his own love of antiques, designer Birch Coffey created a retreat that's a veritable primer of small-scale elegance



Shapely from belfry to balanced wings, the schoolhouse once had boys' and girls' side doors. The new front entrance incorporates original windows, opposite. This page: Old mahogany pocket doors panel a stately study only nine by twelve feet.

By June Kurt Photography by Tom McWilliam
Produced by Sarah Kaltman Cantor



"Rustic Americana is not my thing," says New York interior designer and architect Birch Coffey. So when a friend dragged him through a snowstorm to see this 1890 schoolhouse, he was hardly prepared to be smitten. "It was the fourteen-foot ceilings, the tall windows, and this huge living room overlooking a stream—right away I loved the proportions. How often do you see a cruciform schoolhouse?"

Until the early 1940s, children bent to their sums here in two rooms with flanking cloak rooms. Previous owners carved bedrooms from the front schoolroom; a tiny kitchen and bath had replaced a cloak room. Compact it remains, but after five years' work, the house is hardly humble. Adorned with gilded sconces and mirrors, Regency armchairs, French and Italian antiques, the house has the air of a miniature *hôtel particulier*. For Coffey and his companion, Chas Miller, one big lack was a proper hall for their new front entry—so they created one by stealing three feet from each bedroom. This little hall joins an original foyer in a T-shape, reflecting the structure's formal balance.



Using color, Coffey has enhanced the sense of space by giving each room a distinctive character. Off the cheery yellow hall, there is an equally cheery periwinkle guest room. The little study and master bedroom are in cool-to-warm putty tones—"I like the colors of stones"—leading to the deep umbered charcoal of the central foyer. "It is a journey from light to dark to light again," says Coffey. For the climax, one enters the melon-hued living room, a breathtaking space 22 by 30 feet, where eight tall windows gather in the daylight.

"In the morning, bands of sunshine stream through here," says Coffey, sinking into a fireside chair after horseback riding, a childhood sport he has resumed. After summers as a boy in an old Tennessee house near a river, he is celebrating a return to early loves, happy to have the mighty Hudson as a near neighbor. Though his Manhattan-based Birch Coffey Design Associates takes him far afield to decorate houses, hotels, and cruise ships, "this is home."

In warm weather, Coffey and Miller eat on a little deck off the kitchen; in winter, by the fire. "Without a dining room, we don't do dinner parties much," he says. "Instead, we give two enormous cocktail parties a year." Occasionally someone who was a pupil here will come by and ask to look around. "Usually," says Coffey, "they are amazed."



The living room, all views these pages, seats 21. Left page, from top: To Birch Coffey, the 19th-century gentleman in the portrait "has the air of a schoolmaster." Faded melon walls contrast with foyer's suave charcoal. Wing chair from the 1850s. Opposite above: Artist Frank Faulkner did the large painting for this sociable space. Opposite below: A chalk rail over the wainscoting is all that remains of school in a room whose ample furnishings, from Regency armchairs (in leopard) to Billy Baldwin slipper chairs, are united by hues of sand, caramel and chocolate.



The designer clearly loves antiques,
but he is not limited to objects sold in shops.
For the bedrooms he constructed one headboard
by uniting two weathered bench ends; another
he made out of an old screen





A piece of 18th-century American crewelwork is extended with a solid border stitched to a linen skirt—a smart bedspread for the master bedroom. Over an 18th-century French screen used as a headboard, a French cartouche on canvas emphasizes the ceiling height. Opposite: Two ends of an early American garden bench were joined bookend-style to create an original headboard. Chartreuse in pillows and striped bolsters slices the periwinkle's sweetness.

FOR MORE DETAILS, SEE READER INFORMATION



OPEN TO COLOR

Architect Stephen Harby transforms his portion of a modest duplex at the beach in southern California into a sequence of richly hued spaces

By Martin Filler Photography by Tim Street-Porter
Produced by Susan Zevon and Beverly McGuire Schnu

The entry (top) to Stephen Harby's remodeled and expanded house is the first in a procession of indoor and outdoor rooms. Under a wisteria-covered pergola to the right is an alfresco dining area. Above and opposite: The rigorously detailed library was inspired by the study of the early modern German architect Peter Behrens in Darmstadt. Folk-art masks in entablature panels were brought back from Asia by Harby, who also designed the library table.


HOLIDAY







One of the most persuasive architec tural educators of our time, Charle Moore always taught his students tha small spaces and small budgets were n impediment to creating houses big i spirit. That lesson was well learned b architect Stephen Harby, a forme project manager and associate in the Lo Angeles firm Moore Ruble Yudell, one o several firms founded by the peripateti master, who died in 1993. Harby recentl left that office and now practices fro home, where he set up his workplace i a newly designed study.

"Charles was my greatest influ ence, mentor, and a dear friend," recall Harby. The house he has designed fo himself in a beachfront southern Cali fornia neighborhood shows both th enduring character of the Moore vocab ulary and the individuality with whic a disciple has adapted it.

Severely limited in what he coul afford in a high-priced housing market Harby teamed up with a friend, architec James Morton. They bought a nonde script 957-square-foot one-family hous built in the 1950s on a street where a the other residences have been con verted to multiple dwellings. Harby an

Stephen Harby (top right) sets the table in the dining room (top left), the tray ceiling of which he created by removing the old dropped ceiling and conforming to the contours of the roof. Wood strips add an Arts & Crafts touch. Though th unit is small, it has four dining areas, including the sun-dappled pergola (left).

Morton together devised the layout and massing of the new two-unit scheme, a duplex in the local parlance. They remodeled and expanded the structure, adding a second story to make two separate 1,800-square-foot dwellings that externally retain the look of a single-occupant house. Each collaborator then designed his own half.

Harby shares Moore's distaste for the open and undifferentiated modernist interior and explains, "I wanted to create a clear series of spatial experiences as you approach, enter, and move through the house—well-defined rooms indoors and out, so that you can always see into the next space." Sometimes the transitions between those rooms are tiny, but they are always emphatic. There is no question that by simultaneously separating and visually linking the major living areas, Harby has carried off a considerable illusion, making his portion feel much bigger than it actually is.

Although neutral color is supposedly unequaled for making small spaces seem larger, it is rare here, and when pale tones do appear they are used mainly to make Harby's deep shades all the richer. "I'm often inspired by the colors I see on my trips," says Harby. "I've tried several of them here at home, like the wonderful putty green Philip Webb used at Standen in England. And in my bedroom I copied the dark, mysterious red-green combination Frederick Church used at Olana."

The strong colors and enclosed spaces that Harby prefers are also helpful in organizing the diverse objects he brings back from his frequent journeys, including furniture, rugs, folk art, and his own architectural watercolors. "I collect things, and this house was designed around the need to house and display my favorite objects, books, and art," he says. "Best of all for an incurable traveler, this is a great place to return home to."





Another spot for outdoor dining lies just beyond the French windows of the library (top right). Evergreen hedge of Dodonæa viscosa *'Purpurea' screens that new courtyard from neighbors' view. In the kitchen (right) a Gaggenau range coexists handsomely with modular paneling of new Arts & Crafts–style cabinets.*



A prizewinning watercolor painter, Stephen Harby displays a group of his travel studies in the breakfast room (below), including two interiors of the Pantheon in the top row, the Petit Trianon at center, and the Santa Barbara County Courthouse at bottom left. He bought the room's antique table and Chinese chairs (left) in Malacca, Malaysia. Rug is an antique Turkish kilim. Opposite: The architect designed his bed with torchère lamps atop the footposts. Linens from Dormire. Pencil drawings of the palms of Venice, California, by Stephen Sidelinger.

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HARVEST HOME

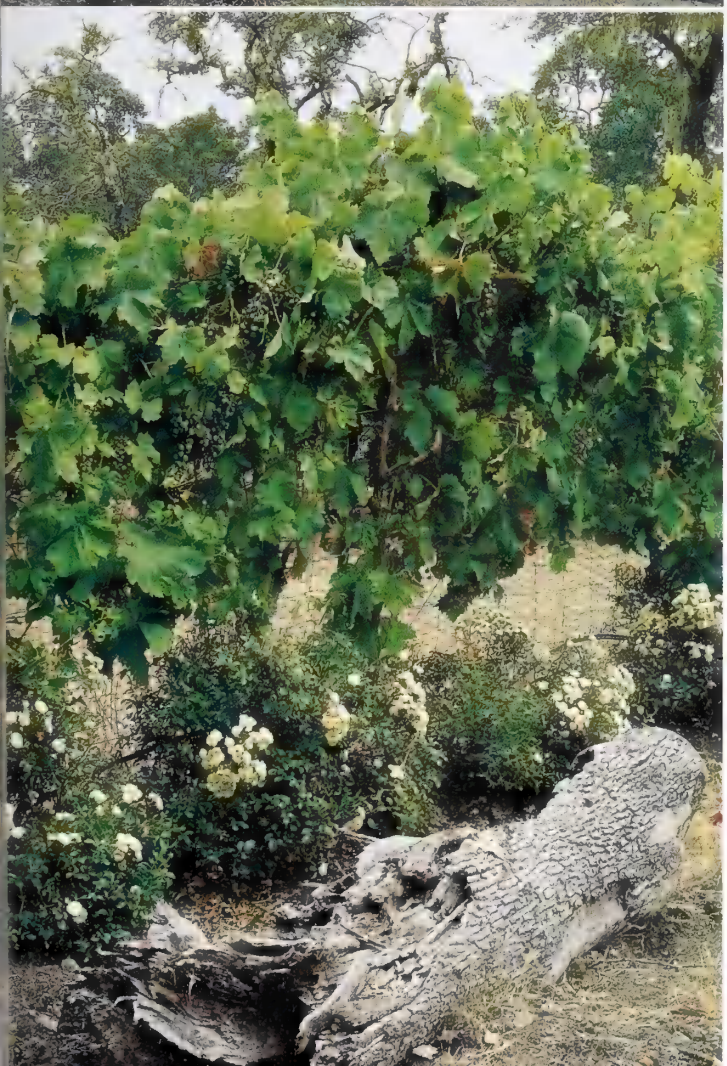
In this California kitchen garden trees, vines, and plants are grown as much for beauty of branch and blossom as for their delicious bounty of fruits and vegetables



Spring has arrived at the Heafey ranch in Sonoma County, California, when wisteria festoons a wood and metal arbor, opposite. This page: By mid fall, the leaves of 'Red Flame' and 'Golden Muscat' grapes are turning on the vines of a matching pergola.







By Susan Heeger
Photography by Sandra Ivany
Produced by Jody Thompson-Kennedy

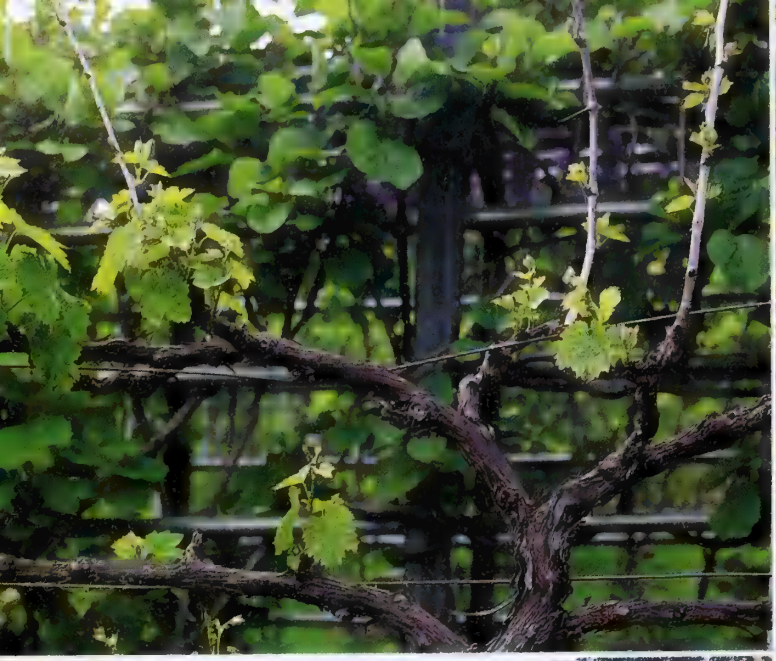
In the early 1980s, when Kaye and Richard Heafey bought a weekend ranch in Healdsburg, California, they vowed to keep its setting natural. Nothing but native oaks would shade their simple redwood house, nothing but meadow grass would blanket the fields. But Sonoma County wine country is seductive, its rolling land striped with vineyards, its scrubby hills turning colors with the seasons. After seven years Kaye found herself yearning for a garden that would involve her "in the outdoors, the natural cycles, the growing process."

In Oakland, where the Heafeys live during the week, Kaye was already tending English-style flower borders, so her plans for a country garden were more informal. A previous owner of the ranch had dug kitchen beds 50 yards from the house, and it seemed logical to extend them and grow the foods that her husband and three children liked. "I wanted fruit, berries, and vegetables to pick," she recalls. "I was thinking in purely practical terms."

But landscape designer Stephen Suzman of San Francisco, who had helped Kaye in Oakland, had a different view altogether. He envisioned a garden formally laid out as an orderly counterpoint to the rugged setting. "The human eye," he contends, "is very satisfied by a geometric arrangement of spaces." Accordingly he proposed using perimeter fencing (essential to keep out deer) to frame a series of planting areas, some covered, some not, creating a mix of light and shade, intimacy and openness. For the covered sections he suggested a pair of parallel wood-and-metal arbors with a weave of grapevines and wisteria, something he had seen in Portugal. Between the arbors a central square would be devoted to raised beds for vegetables. An allée along a third side of the square would be lined with antique apple trees espaliered on wires to create walls of lacy green. Beyond the walk Suzman proposed to expand a fruit orchard and to swathe the deer fences in vines of table grapes.

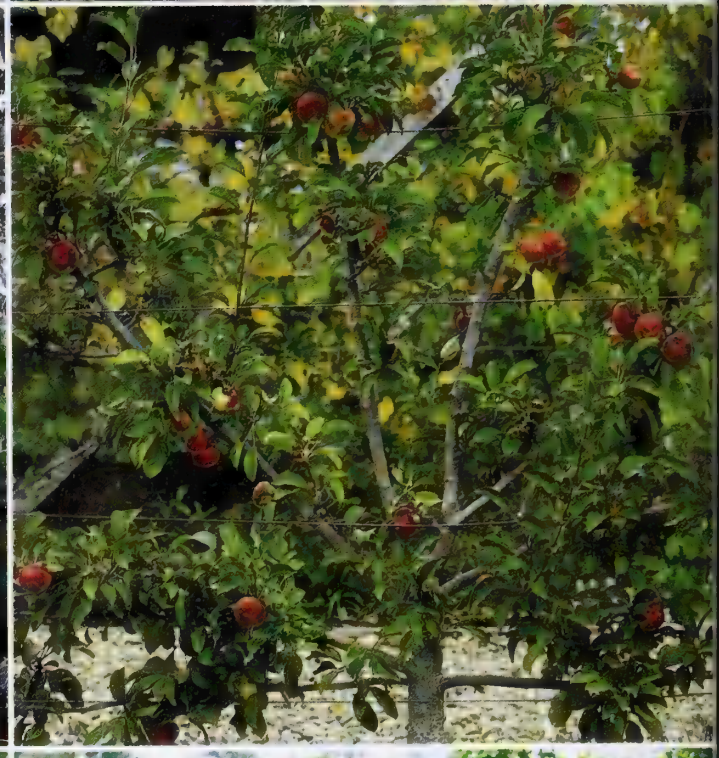
Kaye, who loves strong lines in a landscape, was charmed by Suzman's graceful plan. As they went to work on it, their plant list grew exotic. To "the obvious things—apples, plums, figs, tomatoes, peppers"—they eventually added tropical fruits such as kiwis and jujubes that ripen in late fall. "We got excited by the possibilities of what would grow here," says Kaye.

Kaye Heafey's garden is set against a backdrop of live oaks and the rolling terrain of Chalk Hill Valley. Clockwise from top left: In autumn, the asparagus bed grows rangy within a frame of yellowing grapevines. In midsummer, apple and pear trees fruit in the orchard and grapes ripen on the fence. Below the grapevines antique 'Green Ice' shrub roses bloom profusely through summer and into fall. Outside the kitchen garden, meadow grass is verdant in spring.



















Nevertheless, during the garden's early years, she rarely saw it in the cooler months and she never planted winter crops because she and her family only went to Healdsburg in spring and summer. But all that changed in 1993, when Kaye and Richard, an attorney, started a business at the 120-acre ranch, Chalk Hill Clematis, a wholesale nursery for unusual varieties of clematis as well as a farm for vines and shrubs such as viburnum and hydrangea that they sell as cut flowers. Once the Heafeys were traveling to Healdsburg every week, they hired gardener Kennedy Hansen of Calistoga to oversee it all year round.

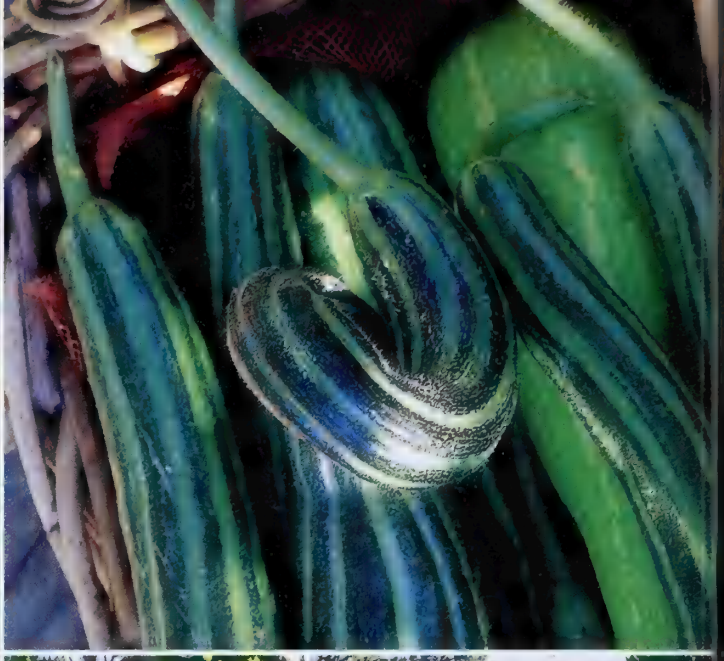
"Kennedy has brought the magic," says Kaye, describing a softening of the garden's elements under Hansen's supervision. The branches of espaliered fruit trees now flow together gently instead of stiffly; herb borders lap in lazy curves around a lawn. Hansen, trained as an artist and calligrapher, spends as much time composing horticultural collages as she does caring for what she plants. For example, she might grow orange peppers next to nasturtiums of the same color, or jewellike 'Bambino' eggplants with purple ruffled basil. "I'm constantly trying things," she says. "I ask Kaye, 'What would you like to cook?' Then I find some new or unusual form of it."

To discover varieties that thrive in Healdsburg's climate—where rains can drown gardens in winter and 110-degree heat can wither them in August—Hansen visits the kitchen gardens of local wineries for new plants then scours nurseries to find them: 'Moon-and-Star' watermelons, 'Painted Serpent' cucumbers, 'Ronde du Nice' zucchini.

"All of them are as beautiful as they are delicious," says Kaye. On weekends, when her grown children gather at the ranch, bringing "a hundred of their closest friends," she sets out bowls, plates, and baskets of produce that decorate the kitchen until everything is consumed. "We all cook," she says, "informally and simply. Everyone helps, washing lettuce and grilling vegetables."

Even on more elaborate occasions, when the Heafeys hire a chef from their favorite Oakland restaurant, Oliveto's, Kaye picks tomatoes, peppers, eggplants, and berries and has them ready for the cook. "It's simple fresh food, and best of all, we know exactly what went into it," she says. "The environment here is so healthy that what we grow tastes wonderful and the garden is alive with frogs, birds, and bees."

Spring unfolds, top row from left: Grapes and kiwis leaf out along one arbor; an espaliered 'Seckel' pear in bloom; flowering Asian pears drape an arch. Middle row: Warm autumn days find table grapes and 'Brown Turkey' figs ripening at the edge of the orchard; 'Lady' crabapples along the espalier-lined allée; in early summer Asian pears are ready to pick. Bottom row: A garden spider catches rays above nasturtiums; out in the fields of the ranch grow olive trees for Tuscan-style oil, which the Heafeys sell commercially; 'Interlaken' grapes shade a bench flanked by pots of Geranium maculatum ***'Album.'***







Purple hyacinth beans in one of thirteen raised beds. Opposite, clockwise from top left: In early spring arugula blooms and kale matures. Summer bounty of 'Painted Serpent' cucumbers. Sunflowers tower above the raised beds. The western arbor frames a mulberry tree. Gardener Kennedy Hansen allows artichokes to flower and attract bees. Tomato harvest of heirloom and modern varieties.



ROMANCE IS WHERE YOU FIND IT

Hunting for a New Haven loft to remodel and live in, Peter de Bretteville found a derelict water tank with all the presence of a medieval watchtower

By Susan Zevon
Photography by Scott Frances

Architect Peter de Bretteville transformed the exterior of the abandoned structure (inset, above) using stucco colored with a Tuscan tint. Steps lead to the new front door. Landscape designer Deborah Nevins and the owners left most of the property natural, planting prairie grasses and perennials and keeping some "glorious weeds."

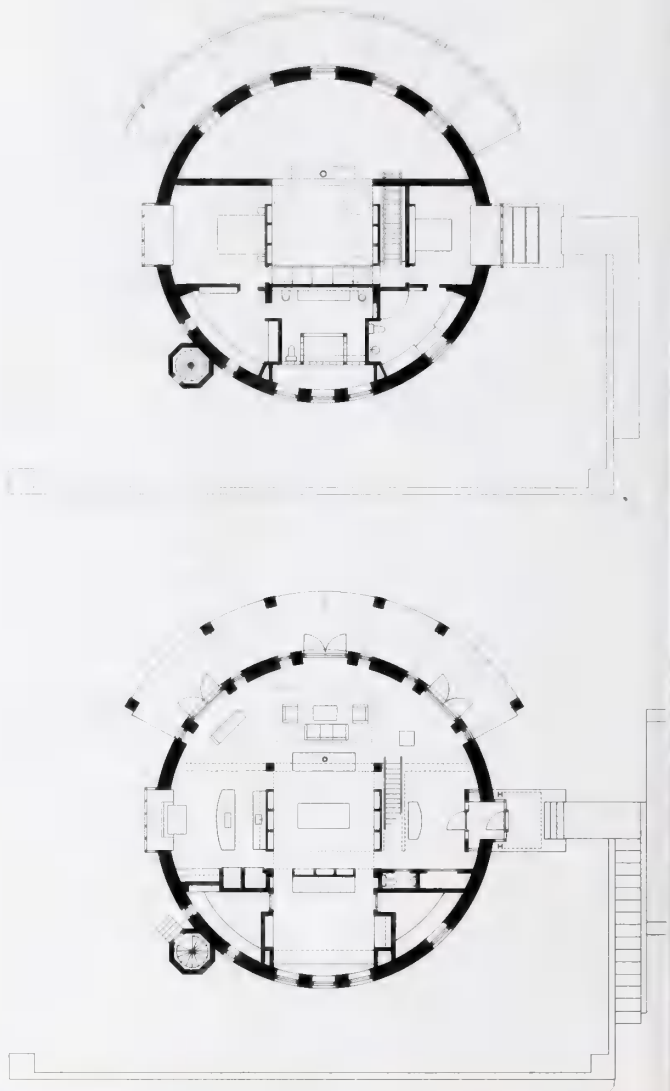
The round stony structure may evoke a medieval fortress high above the Mediterranean, but it stands on a ridge in New Haven, Connecticut, overlooking the city and Long Island Sound. Its original purpose when it was built in 1907 was to store water. Like many public works projects designed in the first quarter of this century, the structure has what its new owner, architect Peter de Bretteville, calls "real presence." He admired the dramatically deep cornice; the well-proportioned hexagonal stair tower leading to the roof where a manhole cover design elegantly replicates the ceiling plan; the four columns indoors that suggested a way to transform this abandoned space for living.

Peter and Sheila de Bretteville were returning to New Haven, where they first met as graduate students over two decades ago, because Yale University had made them an irresistible offer. They left their beloved, widely published de Bretteville–designed house in Los Angeles because Sheila was invited to become the first tenured woman professor in Yale's graduate school of art while her husband was asked to join the graduate school of architecture as a visiting critic.

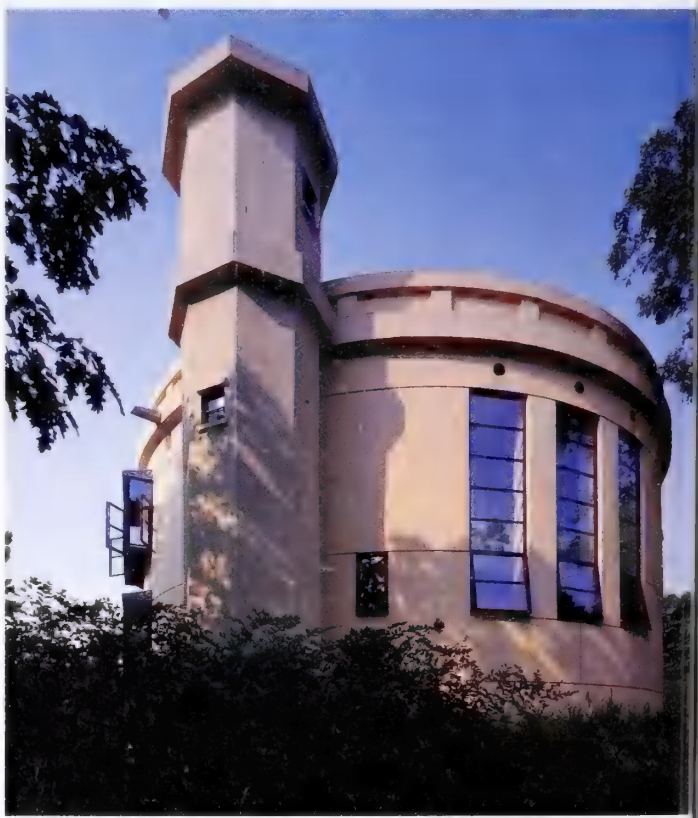
The couple love the raw space found in industrial buildings as well as the idea of living in a place that has its own history, but New Haven lofts proved scarce. When they saw the tank, which is 54 feet in diameter and 28 feet high, they could immediately imagine it transformed into a spacious home and work space even though most people regarded it as ripe for demolition. The surrounding neighborhood had evolved into a quiet leafy residential area just a few miles from Yale, so they had a perfect start . . . and a great challenge.

In addition to the demanding engineering aspects of turning this damp derelict into a home, the couple had to balance their domestic needs with aesthetic standards. Sheila recalls: "I wanted as little intervention as possible. I don't like closed doors and spaces that are divided up, but we needed some privacy and wanted to make the interiors function for both home and work."

The couple's extensive library (they own 500 linear feet of books) was



Floor plans show how Peter de Bretteville used the four supporting columns to organize the interiors. Below: Original hexagonal tower encloses a staircase to the roof. The aluminum framed window system is the kind often found in factory rehabs. Opposite above: Interior concrete walls were sand blasted and then stabilized with a lime wash that eventually hardens like stone. Light pours in from four circular skylights, south-facing French doors and clerestory windows. Lower floors are new concrete. Opposite below: The eat-in kitchen is open to the rest of the living space.









As seen from the glass-and-steel bridge that connects the two second-story bedrooms, the library table is about to be set for a special dinner. Opposite: The plywood-and-steel table designed by Peter de Bretteville is usually used for conferences and library work.

a prime consideration. "Arranging the interiors of the water tank around our books seemed to us a powerful idea," Peter de Bretteville says. He happily accepted the 16-foot square imposed by the four existing structural columns and filled it with books. With light pouring into the space from new windows and skylights, a welcoming tower was formed within the concrete drum. Visitors are simultaneously struck by the extraordinary circular space and by the rectangular library, which is clearly the soul of this romantic house. It is used as a conference room for Peter's architecture studio and as a dining room for special occasions.

Most of the time the de Bretteville prefer to have their meals in the kitchen, which is placed at the east end to receive morning light. The roof-high library adjoins a one-story architecture studio flanked by his-and-hers offices shaped like pie wedges. On the opposite side, the library is flanked by a soaring bow-shaped living room whose windows on two levels face from southeast to southwest. A handsomely tiled unit for the heating system separates the living room from the library without being high enough to block interior views or obstruct the daylight. A steel staircase near the front door leads up to completely new second floor: a master suite and a guest suite linked by a catwalk.

The entire building is flooded with light. Sheila finds that indoors she can grow nearly everything they had in their garden in Los Angeles—bougainvillea, jasmine, fig trees. In winter, canvas awnings are taken down to allow the southern sun to penetrate, and the concrete floor acts as a thermal mass for solar heat. "You get more of everything up here." Peter says, "More sunlight, more cold, more wind. In summer the city becomes a leafy canopy; in the winter the urban grid reappears."

When the weather permits, living room doors are wide open to a terrace that flows into the top of the ridge—the highest residential site in the area. When the de Brettevilles, who have a grown son, give a big Fourth of July party that includes all the young children they know, fireworks in five towns are visible from the roof.







Public areas of the house occupy the first floor. From a corner of the studio (right) the living area can be seen. Below right: The second level contains the private zones: a master suite connected to a guest bedroom and bath by a catwalk under skylights. Opposite above: From their bed, dressed here in Italian linen from Casa, the owners can enjoy the sunrise. Opposite below: The generously sized master bath is lit by outside windows in the tub area as well as by high interior windows over the countertop.

FOR MORE DETAILS,
SEE READER INFORMATION


RAPHAEL
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EAST, WEST, BEST

In a spectacular New York penthouse, landmark architecture is enlivened by multicultural crosscurrents as an international family devises a subtle mix of European and Asian traditions

By Martin Filler Photography by Oberto Gili
Produced by Wendy Goodman





Nhumy Leuthold (above) in the living room of the Manhattan penthouse she shares with her husband, Dolph, and their daughter Anmy. Over the mantel (left) hangs a 1927 triptych by Vera Choukaieff, flanked by an Art Nouveau Gouda porcelain clock and an 18th-dynasty Egyptian limestone head. In the Vietnam-born Nhumy's family shrine (below), ancestor portraits, an ancient wood Buddha, a Nepalese dancing divinity, and glass lamps by Emile Gallé and Gabriel Argy-Rousseau. Shrine (opposite) is fronted with a French mahogany bar, c. 1880. In the far corner, a French Empire steel daybed, and at left, two Empire méridiennes, one covered in charcoal-striped apparel linen by Dolph Leuthold.



When you look out the double-height, many-mullioned window walls of Nhumy and Dolph Leuthold's duplex penthouse, there is no question where you are. There is the Chrysler Building gleaming in the near distance, and if you step out onto the apartment's vast terra-cotta-paved terrace you can enjoy a startlingly close view of the United Nations headquarters. This is New York, New York, all right. But spend some time inside the home of this international couple—she is a member of the old Vietnamese royal family who now designs clothing and graphics for the fashion industry; he is Swiss and until recently a textile designer and engineer—and you begin to think you have entered a stateless realm where taste has no boundaries and civilization no borders.

To be sure, combining Chinese porcelains and Near Eastern rugs





with European furniture has been a staple of Western decorating for several centuries. Thus at first glance the soothingly muted setting the Leutholds have designed for themselves does not seem as exceptional as its spectacular architectural setting. Imagine Hardwick Hall (the Elizabethan stately home famous for being "more glass than wall") hoisted up to skyscraper height and you get some idea of this landmark oddity. Part of the 1920s enclave of Tudor City, which Dolph





Nhumy Leuthold's heritage in prewar Vietnam is recalled in a turn-of-the-century postcard (above and below) depicting the garden of her great-grandfather's house near Hanoi, where Nhumy lived in the early 1950s. In a niche on the terrace of the Leutholds' midtown New York duplex (bottom left), a 3rd-century Gandharan schist Buddha evokes the shrines of Nhumy's native land. The sprawling 3,200-square-foot terrace (center and top left) is planted



Leuthold understandably calls "New York's best-kept secret," the apartment manages to feel more intimate than baronial, thanks to the very personal treasures gathered by the pair.

Nhumy's proud heritage is symbolized by the family shrine at the center of the soaring living room. Fashioned by Dolph from 18th-century American planks "because we prefer things to be humble," the altar to her ancestors includes a photograph of the late last emperor of Vietnam, Bao Dai, who through a genealogical quirk was the youthful Nhumy's great-nephew. Wall cabinets nearby hold an arresting array of modern-looking white Sung Dynasty porcelain from the 11th century, and throughout are a number of superb sculptures of Buddha from several Asian cultures.

Dolph's Swiss family background is signified by a sturdy money-changer's table old and fine enough to be in a Holbein portrait, medieval ironwork from the countries surrounding his homeland, and Empire furniture that became a European lingua franca two centuries ago. Small but superlative collections of Egyptian antiquities, Early American pottery, and Art Nouveau glass are woven into the mix with seamless ease, dispelling any notion that one nation or its artifacts are preferred above those of any other. The diplomats who work in the glass-sided slab across the street could learn a great deal about living with one another from this harmonious interior.



with arching wisteria arbors and commands staggering views of the Manhattan skyline, including the silver spire of the Chrysler Building. In the master bedroom (opposite), Dolph Leuthold's 1994 photo of his daughter Anmy is seen next to a sinuous 1904 bentwood bed by J.&J. Kohn and above a 1927 chrome Buquet lamp.

The views from the terrace proclaim New York, New York, but spend some time inside the home of this creative couple and you begin to think that you have entered a stateless realm where taste has no boundaries and civilization no borders



TABLE MANNERS

How can we use our favorite china and silver again and again without getting bored? A simple change of accessories will give any table new life. You can perk up a familiar setting with stylish linens trimmed with beads, velvet, ribbon picot. Or establish a festive mood with pavé coasters, and napkins in shimmering silvers, brilliant pink or rich chocolate browns—as effective as new buttons on an old reliable dress

By Christina B. Wilson Photography by Jody Dole
Produced by Dara Caponigro and Frouwkje Gilkey

***Elements of style, napkins below:** 1. Silver with waves. 2. Fennel green brightened by silver beads. 3. Silky silver tied in a knot. 4. Wave-edge brown. 5. Ribbon-trimed mocha. 6. Clear beads dot natural linen. All from Dransfield & Ross, except #3, at Bergdorf Goodman. Opposite page: 1. White napkin with ivory bowtie, at Aspen's Amen Wardy Home. 2. Daisy Hill's picot-edged brown linen napkin. 3. Hot pink napkin at Takashimaya. 4. Christofle's Bagatelle in rose. 5. Lilac napkin with picot edge at Barneys New York. 6. White with ivory border tablecloth, from Christofle. 7. Dransfield & Ross's beaded pavé coasters. 8. Periwinkle linen napkins from Gallery 300. 9. White place mat with circles, at Bergdorf Goodman. 10. Christofle's Orangerie napkin in Chocolat. 11. Daisy Hill's sky blue napkin with picot edge. 12. Rinceaux Blanc napkin at Bernardaud. 13. Darjeeling napkin in champagne, Le Jacquard Français from Palais Royal. 14. White napkin with velvet ribbon border at ABC Carpet & Home. 15. E. Braun & Co.'s white appliqué napkin*




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RINGING IN THE NEW

To celebrate the start of the century's last year, we asked a trio of French-born American chefs, now on the faculty of the French Culinary Institute, for their suggestions on partying in grand style. Alain Sailhac designs an elegant dinner, Jacques Torres offers desserts to go with a midnight toast, and André Soltner contributes a light lunch to kick off the year healthfully

By Jane Ellis Photography by Beatriz DaCosta





Champagne and caviar spells New Year's Eve for many of us—including Alain Sailhac, who concocts a luxurious first course (opposite) of osetra ringing a fried quail egg set atop a potato galette, itself circled with eggs mimosa. Above: Jacques Torres' rich golden pithiviers, a puff pastry tart filled with almond cream.





As befitting a Frenchman who has been the chef of Le Cirque and Le Cygne, Alain Sailhac, now dean of the French Culinary Institute, serves classic cuisine on New Year's Eve. His dinner begins with caviar and quail eggs on potato galettes, followed by lobster fricassée and root vegetables (left). "In France lobster is such a luxury," says Sailhac. "Fortunately it's much more affordable here." After the shellfish comes turkey, rack of venison or any wild bird, accompanied by a French Burgundy. The finale: citrus soufflé glacé and an Armagnac.



Jacques Torres, pastry chef at Manhattan's Le Cirque 2000 and dean of pastry arts at FCI, proposes a romantic toast to the New Year with a glass of champagne floating a cassis-flavored ice stick (near right) that keeps the wine cold as it adds a delicate rose blush. For nibbling he loves flaky almond *pithiviers*, which hide a few fava beans when served in France as King's Cake. They can be made ahead, frozen and baked at the last minute. Add to this a still life of jewellike fruits glistening in a clear caramel glaze (far right).





What to serve for lunch on New Year's Day? André Soltner, who was for over thirty years chef-proprietor of the legendary four-star Lutèce and is now the FCI's senior lecturer, answers the question with a delicious yet calorie-wise menu. "On New Year's Eve you eat and drink a lot. Maybe too much. So on New Year's Day plan something on the light side—no heavy sauces." Consommé Madrilène—clear, intensely flavored, and fat free (opposite)—is a bolstering first course. Chicken cooked in a salty crust (left) remains moist and takes on intense flavor from its foie gras stuffing. To accompany the chicken he makes fluffy potato-and-apple crêpes (far left) and a simplified sauce raifort.









CAVIAR WITH QUAIL EGGS AND POTATO GALETTES

Recipe adapted from Alain Sailhac

4 ounces osetra or sevruga caviar
4 potato galettes, recipe follows
4 quail eggs, fried sunny-side up in butter and cut into even circles with a 2-inch cutter
8 tablespoons mimosa (4 tablespoons chopped Italian parsley mixed with 4 tablespoons finely chopped hard-boiled egg)

Place warm potato galettes in the center of 4 eight-inch-round plates. Place a quail egg in the center of each galette. Spoon caviar around whites of each egg. Spoon egg mimosa around galettes. Serves 4.

POTATO GALETTES

2 small Idaho potatoes, peeled, washed, dried, and shredded on the large holes of a mandoline or vegetable shredder
2 tablespoons melted butter
Salt and freshly ground black pepper
1 teaspoon canola oil

Mix potatoes, butter, salt and pepper to taste in a bowl. Separate potatoes into 4 equal quantities. Pat potato mixture into circles about 3½ inches in diameter. Brush a 4-inch nonstick pan with oil. Place pan over medium heat. Cook a potato round until golden brown, about 5 minutes per side. Set aside. Keep warm. If necessary, brush pan with additional oil. Repeat process. Makes 4.

LOBSTER FRICASSÉE WITH WINTER VEGETABLES

Recipe adapted from Alain Sailhac

2 1½-pound cooked lobsters, tail and claws shelled, and carcasses reserved
Sauce, recipe follows
Salt and freshly ground white pepper
1 teaspoon unsalted butter
Cooked winter vegetables, recipe follows
Fresh tarragon leaves

Cut lobster tail into 1-inch chunks. Cut claws in half and set aside. Place sauce, lobster chunks, and salt and pepper to taste in a shallow saucepan. Warm over low heat. Set aside.

Place butter, 2 tablespoons water, and all the vegetables except endive in a saucepan. Warm over low heat until heated through. Season with salt and pepper. Set aside.

Divide caramelized endive leaves among 4 dinner plates. Combine lobster mixture with half of the vegetables in a bowl. Divide mixture and place on top of caramelized endive. Divide remaining vegetables on top of fricassée. Place 5 endive leaves on each plate in a fanlike pattern. Place 1 lobster claw on top of vegetables on each plate. Garnish with tarragon leaves. Serve immediately. Serves 4.

SAUCE

6 tablespoons unsalted butter
2 tablespoons olive oil
Lobster carcasses
½ cup chopped onions
½ cup chopped carrots
1 stalk celery, peeled and chopped
1 quart white wine
1 tablespoon dried tarragon
Salt and freshly ground black pepper
½ cup cooked white beans
1 medium beet, cooked and chopped

Melt 2 tablespoons butter in a shallow 12-inch saucepan over low heat. Add olive oil and lobster carcasses to pan. Cook over high heat for 3 to 4 minutes, stirring constantly. Add onions, carrots, and celery. Stir and cook for 2 minutes. Add white wine, tarragon, and salt and pepper to taste. Reduce heat and cook over low heat for 25 minutes.

Remove pan from heat. Strain liquid into a saucepan. Discard solids. Add beans and beets to liquid in pan. Cook over medium heat for 5 minutes. Remove pan from heat. Purée beans and beets in a blender. Strain into the top of a heated double boiler. Stir in remaining butter until incorporated. Cover. Keep warm.

WINTER VEGETABLES

1½ cups broccoli florets
1 small celery root, peeled and cut into pieces 1½ inches long and ¼ inch wide
2 carrots, peeled and cut into pieces 1½ inches long and ¼ inch wide
Salt
4 medium red potatoes, quartered
2 tablespoons unsalted butter
½ pound mushrooms, cleaned and quartered
1 tablespoon fresh tarragon leaves, chopped
Freshly ground black pepper
3 endives, 20 leaves reserved, remaining leaves sliced into thin strips

Place broccoli florets, celery root, and carrots in separate pans of salted water to cover. Cook over medium heat until al dente. Drain. Set aside.

Place potatoes in a pan of salted water to cover. Cook over medium heat until just tender. Drain. Set aside.

Melt 1 tablespoon of butter in a saucepan over medium heat. Add mushrooms and tarragon and cook, stirring frequently, until tender. Season with salt and pepper to taste. Set aside.

Melt remaining butter in a saucepan over low heat. Add endive strips and cook, stirring frequently until caramelized. Set aside. Keep warm.

PITHIVIERS

Recipe adapted from Jacques Torres' Dessert Circus: Extraordinary Desserts You Can Make at Home *(William Morrow, 1998)*

Flour
2 sheets frozen puff pastry, such as Dufour's, thawed, or homemade puff pastry
1 cup almond cream, recipe follows
¼ cup light corn syrup mixed with 1½ tablespoons water

Lightly flour a work surface. Unfold pastry. Roll each pastry sheet into an 8½-inch circle about ⅛-inch thick. Place one circle on a piece of parchment paper. Set aside. Place remaining circle on a parchment-covered baking sheet.

Place almond cream in a wide-mouthed pastry bag. Pipe a 5-inch-diameter mound of almond cream in center of pastry on baking sheet. Mound should be about 1 inch high. Lightly brush 1½-inch rim of pastry circle with water. Place second circle of pastry over first. Gently press against sides of almond cream mound to remove any trapped air. Seal layers by pressing top edge into bottom edge. Flute edge of circle with a sharp knife. With knife, make a ½-inch slit in the top layer at the center of the almond cream mound. Place in refrigerator for at least 1 hour before baking. (*Pithiviers* can be wrapped in plastic and frozen for up to 2 weeks. Thaw in refrigerator before baking.)

Remove baking sheet from refrigerator. Bake pastry in a preheated 350°F oven until lightly brown, about 20 minutes. Remove pastry from oven and brush with corn syrup mixture. Return pastry to oven. Bake until well risen and evenly browned, about 20 minutes. Remove baking sheet from oven. Place pastry on a wire rack to cool. Serve warm. Slice with a serrated knife. Serves 6 to 8.

ALMOND CREAM

½ cup plus 1 tablespoon unsalted butter, room temperature

Finally, a homestyle soup that takes you back to your childhood. (Therapists make big bucks for this sort of thing.)





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½ cup plus 2 tablespoons sugar
1 cup almond flour
1 large egg
¼ cup all-purpose flour

Place butter, sugar, and almond flour in a bowl. Beat with an electric mixer on medium speed until light and fluffy, about 5 minutes. Add egg and mix well, about 3 minutes. Scrape sides of bowl with a spatula when needed. Add all-purpose flour and beat on low speed until it is just incorporated, about 30 seconds. Makes 1¾ cups.

Almond cream can be refrigerated in an airtight container for up to 5 days or frozen for 2 weeks. When ready to use, bring to room temperature. Place in a bowl and beat with an electric mixer on medium speed until it returns to its initial volume and is light in texture and color.

CARAMEL-DIPPED FRUIT

Recipe adapted from Jacques Torres' Dessert Circus at Home *(William Morrow, 1999)*

Scant ½ cup water
2½ cups sugar
Scant ⅔ cup light corn syrup
1 pound fresh fruit (mixture of raspberries, blackberries, black, red and green grapes, and tangerine sections), room temperature

Place water, sugar, and corn syrup in a 2-quart heavy-bottomed saucepan over medium-high heat. Insert a candy thermometer. Cook mixture to 311°F. Stir mixture occasionally as it cooks. Dip a pastry brush in cold water. Brush inside rim of pan to keep it clean during cooking. Remove pan from heat. Pour caramel into a medium-size heat-proof glass bowl.

Arrange fruit on toothpicks in any combination. Dip each toothpick in caramel, coating fruits completely. Place on a sheet of parchment paper. Repeat until all the fruit has been dipped. Cool. Remove fruit from toothpicks and place on a serving dish.

CHAMPAGNE WITH CASSIS STICKS

Recipe adapted from Jacques Torres' Dessert Circus: Extraordinary Desserts You Can Make at Home *(William Morrow, 1998)*

⅔ cup water
⅓ cup sugar
1 cup frozen cassis berries or blueberries
Champagne, such as Pommery Brut Royal

Place water and sugar in a saucepan over high heat. Bring to a boil. Add berries. Stir gently to combine. Remove pan from heat. Pour mixture into a 5-by-9-inch loaf pan. Freeze for 2 hours. (Mixture can be stored in the freezer, wrapped in plastic wrap, for about 3 weeks.)

Remove pan from freezer. Dip bottom of pan in hot water for about 5 seconds. Run a sharp knife around edges to loosen sides. Center a small cutting board over pan. Flip over board and pan at the same time so the pan is on top. Remove pan. With a serrated knife cut ½-inch-wide and 3-inch-long strips (or to fit the glass you are using). Place 1 cassis stick in each glass and add Champagne. Makes about 18 sticks.

POULET EN CROUTE DE SEL (CHICKEN COOKED IN A SALT CRUST)

Recipe adapted from André Soltner

½ tablespoon unsalted butter
1 small onion, peeled and sliced in 4 wedges
1 3-pound free-range chicken, liver cleaned and cut into small cubes
¼ pound fresh or canned foie gras or terrine de foie gras, cut into small cubes
Salt and freshly ground black pepper
1 sprig thyme
1 sprig rosemary
2 pounds flour
1 pound coarse salt
1 egg mixed with 1 tablespoon water and a pinch of salt for wash
1 whole black truffle, cut into 4 even pieces, optional
Horseradish sauce, recipe follows
Potato and apple galettes, recipe follows

Place butter in a saucepan and sauté onion over medium heat for 2 minutes, stirring frequently. Add chicken liver and foie gras to pan and sauté for 2 minutes, stirring frequently. Add salt and pepper to taste, thyme, and rosemary. Remove pan from heat. Set aside.

Salt and pepper chicken cavity. Fill with liver stuffing. Truss or close opening with skewers. Set aside.

Mix flour, coarse salt, and 2½ cups water in a bowl until completely combined. Lightly flour dough and work surface. Roll dough into a 9-by-12-by-1-inch rectangle. Place chicken in the center of dough. Wrap chicken tightly closed with dough. If desired, cut scraps of dough into desired decorations. Paint dough with egg wash. Apply decorations on dough if desired. Place chicken on a baking sheet. Bake in a preheated 350°F oven for 90 minutes. Remove baking sheet from oven. Place chicken on a platter. Break open dough at table when ready to serve. Discard dough. Slice and serve chicken with truffles, stuffing, horseradish sauce, and potato and apple galettes. Serves 4.

SAUCE RAIFORT (HORSERADISH SAUCE)

1½ cups crustless white bread, cut into small pieces
1 cup chicken stock
½ pound fresh horseradish, peeled and grated fine
1 teaspoon Dijon mustard
1 tablespoon vinegar
1 tablespoon peanut oil
1 pinch sugar
Salt and freshly ground white pepper, to taste

Place bread in a bowl. Set aside.

Heat chicken stock in a saucepan and bring to a boil. Pour stock over bread. Soak for 5 minutes. Pour bread mixture into a food processor. Add remaining ingredients. Process for 30 seconds. Pour sauce into bowl. Makes about 1½ cups.

GALETTES AUX DEUX POMMES (POTATO AND APPLE CRÊPES)

6 tablespoon unsalted butter
2 apples, peeled, cored, and cut into small cubes
1 pound Idaho potatoes, peeled, washed, dried, and quartered
Salt
¼ cup boiled milk
3 tablespoons flour
3 eggs
4 egg whites
¼ cup heavy cream

Place 1 tablespoon butter in a pan over medium heat. Add apple cubes and sauté 1 minute. Remove pan from heat. Set aside.

Place potatoes in a pan of salted water to cover. Cook over medium heat until tender. Drain. Put potatoes through a food mill over a bowl. Stir in milk. Cool. Stir flour into the purée with a wooden spatula. Stir in whole eggs one at a time until incorporated. Stir in egg whites and cream. Add apples. Salt to taste. Mix lightly together.

Melt 2 tablespoons butter in a skillet over medium heat. Pour in about ¾ tablespoon batter for each crêpe. Cook until brown, about 2 minutes per side. Remove crêpe from pan. Set aside and keep warm. Repeat process with remaining batter. Add butter as needed. Serve hot. Makes about 18 crêpes.

(Continued on page 10)

The Reynolds Kitchens Home Economists

"Reynolds Quick & Easy Packet Cooking, a new way to make a delicious home-cooked meal."





1 *Place ingredients on a sheet of Reynolds Wrap® Heavy Duty Aluminum Foil.*



2 *Wrap and seal foil to form a packet, leaving room for heat circulation inside.*

3 *Bake 18 to 22 minutes on a cookie sheet in preheated 450°F oven.*



"And simple as 1,2,3...okay, 4."



4 *After cooking, open ends of foil packet first to allow steam to escape. Then open top of foil packet and enjoy.* ***And there's no clean-up!***

Home-Style Chicken Packets

Directions:
Place one chicken breast half on each foil sheet. Spread with mustard; sprinkle with seasonings. Top with vegetables; dot with margarine. Follow illustrated steps to make four packets and cook.

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Here's All You Need:
- *4 sheets (12" x 18" each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil*
- *4 skinless, boneless chicken breast halves*
- *Dijon mustard*
- *Dried basil leaves*
- *Paprika*
- *2 medium carrots, sliced*
- *2 cups sliced fresh mushrooms*
- *2 medium zucchini, sliced*
- *2 tablespoons margarine or butter*

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TRAVELING TREASURE HUNT

When the Antiques Roadshow comes to town, Americans bring their paintings, pottery, and furniture for expert—and sometimes televised—appraisals

By Carol Prisant

One morning last fall, the trash collector knocked on Aida Moreno's door. "Excuse me," he said, "but do you know there are Antiques Roadshow signs in your garbage cans?"

"I know," Moreno replied, puzzled. "I produce the show, and they're remnants from our summer tour."

"Well, would you mind if I took them home for my wife? We're crazy about the show. I even changed my shift so I could watch it."

The trash collector and his wife aren't the only ones addicted to Chubb's Antiques Roadshow, which begins its third season January 18. An amazing 10 million viewers tune in every Monday night, making the show the top-rated prime-time series on public television. The format is simple. The Roadshow spends eight summer weekends inviting the public in eight American cities to bring its antiques (two per person) to be appraised for free. And maybe, even, on television. Of course, most of every Saturday's 7,000 attendees with their 14,000 items don't appear on TV, but for the chosen 20 or so, there's That Moment—the one viewers love—when the expert smiles mischievously, and asks: "Do you have any idea what your (Dick Tracy wrist-radio/ electrified Art Nouveau vase/Chippendale highboy) is worth?"

When the Roadshow comes to town, the public arrives from hundreds of miles around. But it's a long wait—five hours sometimes—just to enter the main hall. So in the endless lines snaking through the waiting area, where people push gilt-framed paintings or dollies and wheel cannonballs in baby carriages, they also compare hatpins and gravy boats, and develop occasionally impolite convictions about each other's treasures. One man, dragging a huge highly carved throne chair, swears he wouldn't sell it for $10,000. Behind him the woman who's just spent three hours looking at it, whispers to her friend that *she* wouldn't give him $1.25 for it. (It pegged at $1,200 eventually.)

Once inside, attendees wait a bit longer to see the silver or book or Asian art expert, depending on what they've brought. Dan Farrell, consulting producer to the *(Continued on page 106)*

After waiting on long lines for hours, people speak to experts about their prized possessions (all views).

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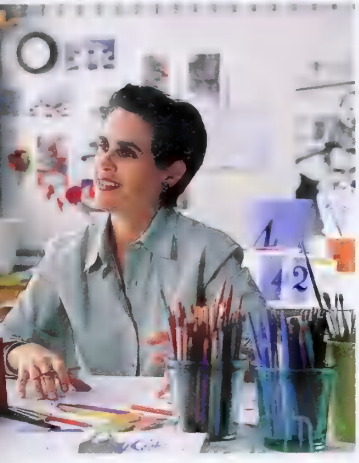
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NUMBERS GAME

Cary Nowell's playful ceramics add up to another success for the enterprising designer

By Tessa Souter





Doing the numbers: Nowell (left, in her big light-filled studio) moves from a black-and-white palette (above) to brights (below). Her son and daughter (right) show their ages—Abigail high-fives a platter while brother Peter holds a vase.



California-based designer Cary Nowell is a born entrepreneur. When she gave up a thriving business making children's clothing two years ago to spend more time with her young family, she soon fell into another venture. She and a friend spent an afternoon at a paint-your-own ceramics workshop. It was so soothing that Nowell, who majored in painting in college, started going alone to make gifts. Before long she was setting up a studio and launching her own line of ceramics called Tabletop (from $35 for a cup to $195 for a platter).

The collection represents a melding of her favorite things: numbers ("I love their shapes, the simplicity of the graphics"), bright colors, and stark black and white. "I'm as busy as ever," says Nowell, who spends three mornings a week at her studio painting and firing each piece and every afternoon with her kids. "But it's a relaxed busy," says the designer, who insists she wouldn't want to build another big business. "I was so market-driven before—having to put out a collection and then get it into production. Now if I want to paint a 35 I just paint a 35." ■



JAMIE HADLEY. PRODUCED BY SARAH A. S. BALL. FOR MORE DETAILS, SEE READER INFORMATION

Continued from page 98

CONSOMMÉ MADRILÈNE (TOMATO-FLAVORED CONSOMMÉ)

Recipe adapted from André Soltner

For stock:

- 2 pounds chicken bones
- 2 pounds beef bones, preferably beef shin bones
- 2 large carrots, trimmed, peeled, washed, and coarsely chopped
- 1 leek, white part only, washed and coarsely chopped
- ½ stalk celery, peeled, washed and coarsely chopped
- 1 medium onion, peeled, studded with 2 cloves
- 1 medium onion, unpeeled, cut in half, flat sides browned in a skillet until almost black (use no oil or butter)
- 1 bouquet garni
- 2 garlic cloves, peeled
- Salt and freshly ground black pepper

For clarifying:

- 1 pound raw chicken leg meat coarsely ground, or lean ground beef
- 2 carrots, trimmed, peeled, washed and coarsely chopped
- 1 leek, green part only, washed
- ½ stalk celery, unpeeled, washed and coarsely chopped
- 1 tomato, coarsely chopped
- 2 sprigs fresh tarragon
- ½ teaspoon fresh thyme
- ½ teaspoon freshly ground black pepper
- 4 egg whites

For garnish:

- 3 medium ripe tomatoes, ends removed, tomatoes skinned, seeded, juiced and pulp chopped into ¼-inch cubes
- Chopped chervil

Prepare stock: Place chicken bones, beef bones, and 5 quarts water in a large stockpot. Bring to a boil. Boil over medium heat 3 minutes. Skim foam from surface. Add remaining ingredients. Bring to a boil. Skim foam from surface. Reduce heat to low. Cook 3 hours partly covered, skimming surface 2 or 3 times. Remove pan from heat. Strain stock through cheesecloth or a fine sieve into a large bowl. Cool. Remove fat from surface. Set aside.

Prepare clarification: Place all the ingredients in a large stockpot. Add stock. Stir together. Mash and crush solid ingredients. Place pot over medium heat. Stir gently and constantly.

When stock comes to a boil, stop stirring. Cook over low heat, uncovered, for 45 minutes. Liquid should cook a little more actively than a simmer. Add salt and pepper to taste.

Pass the liquid through a sieve lined with wet cheesecloth into a bowl. Set aside 5 minutes. Remove fat from surface with a paper towel. Fat can be removed more easily if stock is chilled.

To serve: Place tomato cubes in a sauce pan. Cook over low heat 3 minutes, stirring constantly. Add to consommé.

Serve hot or cold. Garnish with chervil. Serves 10. ■

Thoughts of Home

Continued from page 20

the callus on the heels of a woman whose name I have forgotten. She came every day to sit in the shade of the clinic's overhanging metal roof. In a spare moment, Claire would see to her calluses and toenails, something two young great-granddaughters were supposed to do. "She doesn't like the rough pumice stone they use, and she thinks that they laugh at her, so she comes here."

Sometimes I chatted with the old woman, with Claire interpreting. One day I asked her what she thought of those who came from far away to live in her country. She gave me a hard look before making a long answer in Sango, the trade language along the Ubangi. Claire translated. "She says that the god of storms has two sons, the good wind and the bad one. The good wind brings rain and is welcome. The bad wind brings nothing, but blows sand in your eyes and spreads bush fires. The good wind comes regularly and stays as long as he has water to give. The bad wind comes whenever he feels like it and then blows off to some other place where he is not wanted. She says that the foreigners are like the bad wind." As the old woman spoke, she patted Claire's arm and I suspected that she was excepting this kind friend from her judgment, and that Claire simply did not translate compliments to herself.

Had this country—with few natural resources and remote from any sizable markets—enjoyed the best government in the world, its prospects would have been meager. Plagued by the venality and finally the madness of its government, even the slightest hope was obliterated. Mired in corruption, the country would sink. Most of the foreign aid that arrived would be stolen.

Horror stories coming out of Bangui made Bokassa a public embarrassment to his supporters abroad. Privately, there were compensations for maintaining his friendship. Presidential friends with a taste for big-game hunting were offered a vast private domain, free, with no limits on the number of animals killed. And Papa Bok was given to handing important foreigners little sacks of Central African diamonds, as ladies used to be given favors at dinner parties.

Bokassa became an internationally famous buffoon in 1977, when he crowned himself emperor, riding to his coronation in a gilded carriage, dressed as a Napoleonic marshal. He became an international pariah in 1979 with the death of a hundred schoolchildren who had been imprisoned after a demonstration against him. At last France dumped him, sending in a few soldiers to take over his capital.

By that time I had long since moved on, just one more of the foreigners in the legend of the storm god. If most of us had shot no elephants and received no sacks of diamonds, we had not helped a lot either. All that dancing had produced nothing, but we had gone on as long as the band kept playing long after the blood had spread beyond our dancing shoes.

This is the fourth Thoughts of Home essay Philomena Cameron Friedman has written for House Beautiful. She and her husband live in New Hampshire.

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Continued from page 30

Instead of forking over almost $1,000 a month to their landlord for a one-bedroom apartment, they paid $205 a month for their own home

—he had helped renovate his parents' homes—and was prepared to tackle cosmetic changes but not major structural repair.

A few days later, Teebagy called to say they could afford a $75,000 single-family house or a $150,000 two-family (because they could earn income by renting a portion of the property). A few days after that, they borrowed Gonyeau's brother's truck to look at a two-family house in Dorchester, an area that conjured up images of drive-by shootings and abandoned storefronts. They remained wary as they headed up Dorchester Avenue, a bustling thoroughfare dotted with streetlights and bus stops, the sidewalks teeming with people. But then they turned on Alban Street.

Along the sidewalks lined with maple trees and copper beeches sat stately Victorian houses on well-tended lawns. The two men were dazzled by the mansard roofs, the wraparound porches, the stained-glass windows. This seven-block area, Teebagy had explained to them, was Ashmont Hill. Developed in the late 1800s, Ashmont Hill had been home to prestigious Bostonians, including Rose Fitzgerald Kennedy's family. Many of the Ashmont Hill elite had left Boston for the suburbs during the Boston busing crisis of the 1970s, and some of the homes had fallen into disrepair, but the recent effort to lure people back to the city had rejuvenated the neighborhood. As they puttered down Ashmont Street, Hamilton and Gonyeau felt almost giddy as they tried to guess which house was theirs.

The answer was a letdown. The three-story Queen Anne–style house built in 1887 had gray peeling paint, a sagging front porch, and an overgrown lawn. The backyard was cluttered with trash and a fallen tree. "It wasn't inviting," says Gonyeau.

And neither was the interior—at first glance. The right front door lead to the rental apartment, four rooms with greasy white walls and the smell of stale cigarette smoke. Stained gray carpet covered the floors. Yet the window and door moldings were fluted and topped with carved rosettes. The doors were solid wood and the hardware was brass. Pocket doors divided two rooms in the apartment—and they worked.

Heartened, the men opened the left front door. Before them was an angled mahogany staircase that led to the second and third floors. Underneath the orange shag carpeting were pine floors. Although the original Victorian window and door moldings had been ripped out in a deleading project, Gonyeau and Hamilton weren't dissuaded. The house had potential. Structurally it seemed strong. All it needed was some help.

And so did Gonyeau and Hamilton. They hadn't a clue what to do next.

But Teebagy did. He gave them some options and they made an offer—$152,000 (if the seller agreed to pay $2,000 of the closing costs) against the $155,000 asking price. Accepted. To show their commitment, they had to provide a $500 deposit. Hamilton wrote a check, unsure if it would clear or bounce. Then they drove home and panicked. How would they finance renovations? Closing costs? Down payment?

When figuring Hamilton's eligibility, Teebagy had already worked in possible grants and loans from first-time home buyer programs, most of which are contingent on >

HELP FOR FIRST-TIME HOME BUYERS

Each year 25,000 people call or visit the Boston Home Center, a tiny storefront in the downtown business district that has under one roof all of the information on programs for people who want to buy property within the city limits. Here they find pamphlets and fliers about down-payment grants, low-interest mortgages, renovation loans, listings of available houses, and neighborhood tours.

Many cities, however, do not have one spot where curious, and often intimidated, renters can get information on everything from technical to financial assistance. To find out what is available in your area, call your local housing authority or community development office.

The federal office of Housing and Urban Development, which offers a variety of its own programs—from renovation grants and discounted home loans to a bridal registry in which your wedding gifts of cash can be used as a down payment, has a toll-free line that will tell you the nearest HUD-approved counseling agency. In addition, some of the secondary lenders, such as Fannie Mae and Freddie Mac, offer through approved lending institutions their own first-time home buyer programs, such as Flexible97, a mortgage that is 97 percent financed with a 3 percent downpayment that can be a gift or a grant. Call Fannie Mae and Freddie Mac to get phone numbers of participating lenders.

- HUD-approved housing counseling referral: 800-569-4287
- Fannie Mae's Consumer Resource Center: 800-7FANNIE
- Freddie Mac Customer Service: 800-FREDDIE
- ACORN (Association of Community Organizations for Reform Now): 202-547-2500
- NeighborWorks Campaign for Home Ownership: 800-325-6957
- Home Ownership Opportunities for Women (HOW): 888-HOME-4US
- National Foundation for Consumer Credit: 800-388-2227
- Boston Home Center, 26 Court St., Boston: 617-635-4663

Sue Hert

he buyer completing a class in purchasing a house, available hrough a number of nonprofit organizations. Once Hamilton ad the diploma in hand, they were eligible for closing cost rants, low down-payment plans, and below-market interest ate mortgages.

Then Teebagy steered Gonyeau and Hamilton to a loan fficer who, after calculating their income, debts, and eligiility for city programs, offered Hamilton and Gonyeau two ortgages, one for 75 percent of the house price and a City f Boston "soft second" mortgage for 20 percent. Both loans ad below-market interest rates. The buyer is responsible for he first mortgage, but for the first five years pays only the nterest on the second mortgage; the city and state governents will pay the bulk of principal payments. Over the next ve years, the government contributions decrease and by year 1 the owner writes the full mortgage check.

The remaining five percent was down payment, which or Hamilton and Gonyeau's $152,000 house was $7,600—not small sum for the two young men. But with Teebagy's guidnce, they applied for and received a $3,790 BHCI grant via he Massachusetts Affordable Housing Alliance (MAHA). Their families helped out with the rest. At the closing, their osts were further reduced by the $2,000 the owner had agreed o pay and a $300 gift from Jack Conway Realty for particiating in the Soft Second Mortgage program. This is a zerooint program that does not require mortgage insurance. On he day of the closing, Gonyeau's and Hamilton's total conribution was $192.

Their monthly mortgage payments, which included real state taxes and home insurance, were $1,205, which they ould have almost managed on their own. But they quickly ented their first-floor apartment for $650 a month as well as a oom on their side of the house for another $325. Instead of orking over almost $1,000 a month to a landlord, as they had or years, they paid $205 a month for their own home.

As they ripped up carpets, sanded floors, and painted alls, they began dreaming of more elaborate renovations. hey wanted to replace the two front doors with one central oor and a stained-glass window to the side. The house eeded painting and the two-story front porch required repair. Because they lived in Boston and earned under $65,000, they pplied for and received a $4,000 renovation grant rom HomeWorks, a city program they learned about from Teebagy. The source of the remaining $18,000 was a 7-percent nterest loan from the Codman Square Neighborhood Develpment Corp., which they read about in a brochure Hamilon picked up on a local house tour.

A year after the purchase, perennials are planted in the ackyard, the foyer has been painted a robin's-egg blue, and a ew front porch is scheduled to be built. Because the partners' ontribution to the mortgage is minimal, they can luxuriate n plans for home improvement. Holding up a $100 light fixure, Hamilton says, "We wouldn't have been able to afford his unless we owned a house." ■

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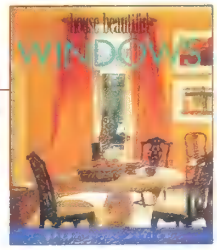
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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER *Designers:* **Mallory Marshall and James Light.** For more details, see Reader Information for "Courtly Love," page 42.

32 LAUNCH PAD **La-Z-Boy recliner**—La-Z-Boy; 800-625-3246. **Wardrobe**—PAX, birch veneer—IKEA; 800-434-IKEA.

42 COURTLY LOVE *Pages 42 to 51: Designer:* **Mallory Marshall and James Light,** Mallory James Interiors, 200 Danforth St., Portland, ME 04102; 207-773-0180. *Great Hall:* **Floor design**—Ralff and Sons Painted Finishes (R), 105 Lincoln St., So. Portland, ME 04106; 207-767-1957. **Drapery fabric,** Caroline antique #6502, Henry Calvin—Donghia (T); 212-935-3713. **Pillows; draperies; bedskirts**—Mallory James, see above. **Lamps**—Smith-Zukus Antiques (R), Wells Union, 1755 Post Rd., Rt. 1, Wells, ME 04090; 207-646-6996. **Settee; stools; screen; Chinese stands**—Trifles Antiques (R), 70 Front St., Bath, ME 04530; 207-443-5856. **Antique paneling on walls**—Peter McDonald, Fine Woodwork Restoration (R); 207-338-6127. **Ceiling finish**—Jane Considine (R); 207-878-3241. **Custom windows**—Jos Van Mierlo, Sunrise Builders (R); 207-799-4477. **Outside: Chicken sculpture** by Lise Becu—June LaCombe, Sculpture Dealer (R), Hawk Ridge, Pownal, ME 04069; 207-688-4468. *Living room:* **Standard chair** #C001; **standard sofa** #S001—George Smith Sofa and Chair, 73 Spring St., New York 10012; 212-226-4747. **Fabric on sofa,** Cherveux damask #08674, Bailey & Griffin—Randolph & Hein (T); 212-754-5880. **Japanese table**—Barbara Krispel/Wells III Antiques, 31 W. 12 St., New York 10011; 212-741-1636. **Custom stone planters**—Sandra Thompson, Back to Earth Garden Works (R); 207-865-9459. **Fabric on pillows,** Farnese #5375—Fortuny (T); 212-753-7153. **Screen**—Trifles Antiques, see above. **Lion and monkey sculptures**—Polly Peters Antiques, 26 Brackett St., Portland, ME 04102; 207-774-6981. *Guesthouse:* **Green velvet chair, iron railings**—Wonderland Antiques (R), Rte. 1, Wells, ME 04090; 207-646-5162. **Sofa and lantern**—Riverbank Antiques (R), Rte. 1, Wells, ME 04090; 207-646-6314. **Mirror; stool; lamps**—Polly Peters Antiques, see above. **Flooring,** Travertine Noce, antique stone—Studium V (R); 150 E. 58 St., New York 10155; 212-486-1811. **All custom cabinetry and bookshelves**—Jos Van Mierlo, see above. **Bookshelves, ladders and railing**—Mallory James Interiors, see above. *Foyer and dining room:* **Clock; table**—R. Jorgensen's Antiques (R), Rte. 1, Wells, ME 04090; 207-646-9444. **Drapery fabric,** pumpkin velvet—Gail Ann Fabrics (R), Rte. 1, Scarborough, ME; 207-883-5956. *Kitchen:* **Pottery; table; urn**—Polly Peter's Antiques, see above. **Antique mantel**—Smith-Zukas Antiques, see above. **Painting and custom frame**—Artifacts (R), 602 Congress St., Portland, ME 04101; 207-828-0028. **Sconces**—Riverbank Antiques, see above. **Light fixtures,** brass light gallery #CN-410-A4—Lighting Works (R), 227 Commercial St., Portland, ME 04101; 207-871-7668. *Outdoor dining room:* **Chairs; table; lantern**—R. Jorgensen's Antiques, see above. **Japanese candlesticks**—Wells III, see above. **Flooring and stonework**—George Couture (R); 207-666-8863. *Mallory's space:* **Candelabra; windows; doors**—Riverbank Antiques, see above. **Victorian glass terranium; clock**—Smith-Zukas Antiques, see above. **Wing chair**—R. Jorgensen's Antiques, see above. **Flooring**—Studium V, see above. **Chest**—Trifles Antiques, see above. **Iron table; French bowl; gilded artichokes; glass eye collection**—Polly Peters Antiques, see above. **Lamps**—GGH Designs (R); 207-781-4814. **Lampshades**—Cranberry Hill Antiques (R), 1284 Rte.1, Cape Neddick, ME 03902; 207-363-5178. **Custom building**—Jos Van Mierlo, see above. **Custom wall finishes**—Jane Considine Finishes, see above. **Fabric on window seat,** stone velvet—Gail Ann Fabrics, see above. **Fabric on pillows,** ferns #5375—Fortuny, see above. *Bedroom:* **Iron bed; table; stone sculpture**—Polly Peters Antiques, see above. **Sofa**—Riverbank Antiques, see above. **Terrarium**—Smith-Zukas Antiques, see above.

52 TURNAROUND *Pages 52 to 57:* Designer: **Frédéric Méchiche,** 4 rue de Thorigny, Paris, France 75003; 011-33-1-42-78-78-28.

58 IN A CLASS OF ITS OWN *Pages 58 to 63: Designer* **Birch Coffey,** Birch Coffey Design Associates, 206 E. 63 St., Ste. 3, New York 10021; 212-371-0100. *Sitting nook:* **Drapery fabric,** Watteau silk taffeta #39090½8; **pillow fabric,** #190659.00—Brunschwig & Fils (T); 212-838-7878. **Drapery trim,** custom color tassel—Scalamandré (T); 212-980-3888. **Settee upholstery,** Amalfi #HCW 47732; **swing-arm lamp**—Hinson & Co., (T); 212-688-5538. **Sea grass carpet**—Beauvais Carpet (R), 201 E. 57 St., New York 10022; 212-688-2265. *Foyer:* **Lamp**—Goralnick Buchanan (T); 212-644-0334. **Leopard print fabric on lounge chair,** Velours Panthère brown #10615/1—Clarence House (T); 212-752-2890. **Wing back chair upholstery fabric,** Mandarin #11157 in color 92—Manuel Canovas (T); 212-752-9588. **Pillow fabric,** Palazzo #4910 Bole & Cream—Donghia (T); 212-935-3713. **Table lamps**—John Rosselli & Associates (T); 212-737-2739. **Sea grass carpet**—Beauvais Carpet, see above. *Living room:* **Painting** by Frank Faulkner—Robert McClain Gallery & Co. (R), 2818 Kirby Dr., Houston TX 77098; 713-520-9988. **Sofa fabric,** The Coffee Song #2672-44—Gretchen Bellinger (T), 518-235-2828. **Drape table fabric,** Parramore Island #910013-2—Rogers & Goffigon (T), 212-888-3242. **Chair pillow fabric,** Palazzo #4910 in venetian red—Donghia, see above. **Leopard print,** velours panthère brown #1061/51; **dining chair fabric,** Karuga gold #33458/2-4C—Clarence House, see above. **Ashton lounge chairs**—Crate & Barrel, 800-996-9960. *Bedroom 1:* **Bed throw; bedspread; dust ruffle**—Ralph Lauren Home Collection (R); 212-642-8700. **Striped fabric,** Patti stripe in ivory and chartreuse; **pillow sham fabric,** Summer in chartreuse—J. Robert Scott (T); 212-755-4910. **Sea grass carpet**—Beauvais carpet, see above. *Bedroom 2:* **Bedspread linen,** Summer Place natural linen in dove—Rogers & Goffigon, see above. **Drapery fabric,** #6455 Ivory Panama twill by Henry Calvin—Donghia, see above.

64 OPEN TO COLOR *Pages 64 to 69: Architect:* Stephen Harby (front unit), 718 Cedar St., Santa Monica, CA 90405; 310-450-8239. **House size:** 1,800 sq. ft. (front unit), 1,800 sq. ft. (rear unit). **Lot size:** 50' x 120'. **Structure type:** wood frame. *Exterior materials:* steel-troweled stucco. **Roof,** composition shingles, GAF Sentinal class A fiber. *Interior materials:* ½" Gypsum wall board. **Windows**—Marvin Windows (M); 800-346-5128. *Living room:* **Shelves, trim, coffee table, side table, library table,** custom by Stephen Harby, see above—fabricated by Franssen Construction (R, T), 133 E. De La Guerra St. #28, Santa Barbara, CA 93103; 805-683-9577. *Kitchen:* **Range,** KG103-88/EE-676-6—Gaggenau (M); 617-255-1766. *Bedroom:* **Built-in bed** painted hardwood, custom by Stephen Harby, see above—fabricated by Franssen Construction, see above.

70 HARVEST HOME *Pages 70 to 77: Landscape designer:* **Suzman Design Associates,** Stephen Suzman, 251 Rhode Island St., Ste. 205, San Francisco, CA 94103; 415-252-0111. *Gardener:* Kennedy Hansen, 4189 Silverado Trail, Calistoga, CA 94515. Chalk Hill Clematis, Healdsburg, CA; 707-433-8416.

78 ROMANCE IS WHERE YOU FIND IT *Pages 78 to 85: Architect:* **Peter de Bretteville,** 146 Deepwood Dr., Hamden, CT 06517; 203-498-2104. *Project architect:* Neal Deputy. *Landscape designer:* Deborah Nevins Associates, 270 Lafayette St., New York 10012; 212-925-1125. Interior Designer: Peter de Bretteville, see above. *Contractor:* David Dickson, Dickson Construction, 119 Bishop St., New Haven, CT 06511; 203-776-6035. **House size:** 3200 sq. ft. **Lot size:** 100' x 100'. *Exterior materials:* **Stucco** with integral color—Sto Corporation (M); 800-221-2397. Interior materials: **Windows, doors**—Custom Windows (M); 800-255-1820. **Wall finish**—white wash over plaster. **Tinted concrete floor**—L.M. Scofield (M); 800-800-9900. Concrete **floors application** by Tom Hines—Custom Concrete (M); 203-467-9559. *Living room:* **Lighting,** custom by Peter de Bretteville, see above. Kitchen: **Cabinets,** custom by Peter de Bretteville, see above; United Millwork (M); 203-624-5159. **Refrigerator,** 561, stainless steel panels—Sub-Zero (M); 800-222-7820. **Cooktop,** VGRT360-4Q, stainless steel with island trim—Viking Range Corp. (M); 888-VIKING!. **Oven,** VGSO165, 36", stainless steel—Viking Range Corp., see above. Bedroom: **Linen bedding**—120% Casa (M); 212-366-4152. Bathroom: **Faucet,** small gooseneck, 225-GN2-FC-204-CP—Chicago Faucet (M); 847-803-5000.

90 TABLE MANNERS *Pages 90 and 91: Napkins from left:* **1. Silver wave edge,** $18.75; **2. Fennel green with silver beaded edge,** $25; **3. Brown wave edge,** $18.75; **4. Ribbon edge,** mocha, $25; **5. Natural with clear beads,** $25—Dransfield & Ross (M); 212-741-7278. **6. Fortuny silk** by Ann Gish, in a knot, $35—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. *Page 91: Clockwise from left:* **1. White with ivory bowtie,** $30—Ames Wardy Home (R), 210-S. Galena St., Aspen, CO. 81611; 800-228-5987. **2. Brown with picot edge,** 100% linen, $25—Barneys New York (R); 800-777-0087. **3. Hot pink,** $20—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0110. **4. Rose Bagatelle** #7831233P, $22—Christofle (R), 680 Madison Ave., New York 10021; 800-799-6886. **5. Lilac with picot edge,** $25—Barneys New York, see above. **6. White with ivory border Orangerie tablecloth,** $320—Christofle, see above. **7. Beaded Pavée coasters,** $17.50/ea.—Dransfield & Ross, see above. **8. Periwinkle linen,** $18—Gallery 300 (M); for stores: 212-799-3010. **9. White placemat with circles,** $65—Bergdorf Goodman, see above. **10. Chocolat Orangerie,** $33—Christofle, see above. **11. Sky blue with picot edge,** $25—Barneys New York, see above. **12. Rinceaux Blanc,** $25/ea.—Bernardaud (R), 499 Park Ave., New York 10022; 800-884-7775. **13. Darjeeling Champagne,** Le Jacquard Francais, $16—Palais Royal (R), 1725 Broadway, Charlottesville, VA 22902; 800-322-3911. **14. White with velvet ribbon border,** $35—ABC Carpet & Home (R) 888 Broadway, New York 10003; 212-473-3000. **15. White satin appliqué,** special order, $75—E. Braun & Co. (R), 717 Madison Ave., New York 10221; 800-372-7288.

92 BRINGING IN THE NEW YEAR *Pages 92 to 95: Caviar with quail eggs and potato galette. Dinnerware:* **Salad plate,** $35 ; dinner plate, $43—Bernardaud (R); for stores 800-600-1747. **napkin,** white damask, $20/ea.—John Matouk & Co. (T); for stores: 212-683-9242. *Pithiviers:* **Dessert plate,** $36—Bernardaud, see above. **Flatware,** clear handle, $165/5-pc.—Bergdorf Goodman (R), 754 Fifth Ave., New York City; 10102; 212-753-7300. **Napkin,** raspberry damask, $20/ea.—Sferra Bros. (R); for stores: 800-336-1891. **Cinnabar silk throw,** $760. Donna Karan Home, Aero Ltd. (R), 132 Spring St., New York City 10012; 212-966-1500. *Lobster Fricassee:* **White linen napkin,** $14.50—Simon Pearce (R,T), 500 Park Ave., New York City, 10022; 212-334-2393. **Dinner plate, $44**—Bernardaud, see above. *Caramel fruits:* **Vintage Bavarian dinner plate,** $3,050/set of 9—Bergdorf Goodman, see above. *Poulet en Croûte de Sel:* **Donna Karen clear red lacquer sundish,** $100—Aero, Ltd., see above. *Galettes aux Deux Pommes:* **Plate,** quartz, $25—Bergdorf Goodman, see above. *Cassis sticks:* **Crystal,** Remy flute, $88—Baccarat Crystal, (R); 800-777-0100. **Champagne**—Pommery Brut Royal $24—available at fine wine stores. *Consomme Madrilene:* **bowl,** small star bowl, $40—Simon Pearce, see above. *School:* The French Culinary Institute, 462 Broadway, New York City 100 212-219-8890. *The French Culinary Institute's Salute to Healthy Cooking* by Alain Sailhac, Jacques Torres, Jacques Pepin, and André Soltner (Rodale Press, $30).

105 NUMBERS GAME Cary Nowell/Tabletop; 415-924-7719.

CORRECTION

In the Style Beat section in the November 1998 issue, page 38, the "Best of the Best" sheer fabrics category had an incorrect identification. It should have read: Lee Jofa's GroundWorks collection.

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Continued from page 100

Roadshow, says the wait is worse in the South, where people like to chat. "Up North," he says with a grin, "they just want to get their appraisal and go home." But if someone brings a wonderful or exceptionally interesting object, she's unceremoniously whisked to the "green room," where suspense builds again in the wait for the verdict. On TV, for which the best "finds" are taped, along with their aforementioned stunned, delighted, and sometimes disappointed owners (the program likes to include instructive fakes and reproductions, too). Each object is shown close-up, and the fine points of Royal Doulton porcelain bears, Iranian textiles, rare guitars—things anyone could have in the attic—are explained simply and briefly.

At the Richmond Roadshow, a woman learned from Berj Zavian, a jewelry expert at William Doyle Galleries, that her platinum-mounted Art Deco ruby and diamond jewelry was worth $257,000. "Now," she said with a giggle, "my friends will stop making comments about my tacky 'costume' jewelry." In Houston, a man who had bought a worthless painting of the *Titanic* in England—serendipitously backed by the lunch menu from the day the ship sank—struggled to maintain his cool as collectibles specialist Rudy Franchi appraised it for $75,000 to $100,000. In Atlanta, a woman who had brought her great-grandfather's gold, ivory, and mother-of-pearl dental instruments was wowed by expert George Juno's appraisal of $25,000 to $30,000. In 1849, Juno explained, they were state-of-the-art.

The 85 Antiques Roadshow experts are state-of-the-art themselves. Some are independent experts and dealers, others come from leading auction houses like Sotheby's, Skinner, Christie's, and Butterfield & Butterfield. Everything from Beatles dolls to silver (silverplate?) tea sets is worthwhile grist for their evaluative mill. Ron Bourgeault, an independent auctioneer and folk-art specialist from Portsmouth, New Hampshire, lends his expertise often. "I like the chance to work with people in the business that I usually compete with," he says, and during those hectic Roadshow hours, specialists consult their "competition" all day long, generously exchanging hard-earned, hard-to-find information. These appraisers, who donate their time and pay their own expenses, are lured by the thrill of the "find," as well as the undeniable perk of a possible TV appearance. Basically, of course, they love their work—even off-camera. At the print table in Richmond one specialist spotted a Whistler etching but couldn't place its name. "Without the title we have a harder time assessing its value," he tells the owners. "But, heck, if you always know what the print is called, you take all the fun out of it." He reviews its condition with them, tells them how to do their own research, and sends them home, excited.

Appraisers love to deliver good news. Some, like the charmingly enthusiastic Keno twins—Leigh and Leslie, authorities on American furniture—have even acquired groupies. And antiques expert Chris Jussel, Roadshow host, has become a semicelebrity. Jussel presents a segment in each show on a theme of local interest—Confederate swords, for example, or regional pottery—while various specialists contribute informative spots on recognizing genuine Fabergé or distinguishing ivory from plastic. If Jussel is not quite Bob Vila, he's well on his way to becoming an art-smart Alistair Cooke.

In point of fact, there's a British element to this Roadshow. The English show that inspired it has been running for 21 years. And Moreno (who tends three kids along with organizing, filming and editing her successful "new baby") says enthusiastically, "We've done only 26 shows. Imagine where we'll be in 2 years." She suddenly stops and looks reflective. "I'll be exhausted."

But as the Antiques Roadshow reveals, America's treasures won't be.

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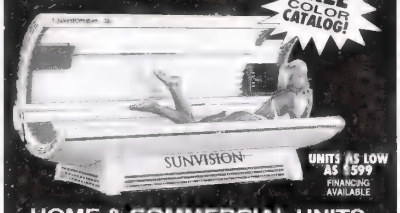
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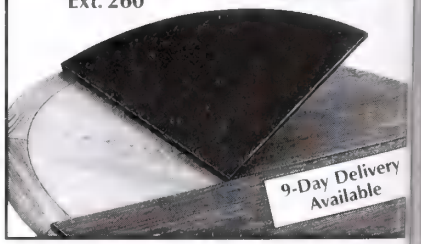
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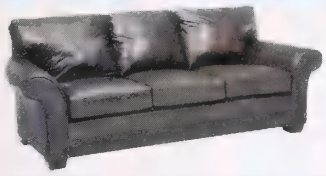
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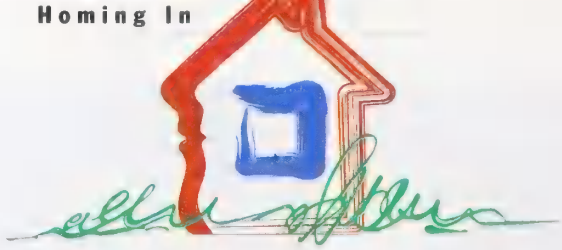
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ALL TOGETHER NOW

By Phyllis Theroux

I am midway through a five-week stay in Italy. My house, which doubles as a site for the writing seminar I am conducting, is a Tuscan villa, portions of which date back to the 12th century, and includes a ghost called Pia who drifts around the second floor rattling paper and drinking people's mineral water. The story goes that she was hurled from the villa's tower for being unfaithful to her husband. I have neither heard nor seen her, but many others have.

What I do see every morning when I throw open the shutters of my bedroom window is a double-page illustration for a book of children's fairy tales: mist-hung mountains, turreted castles rising above meadows full of sheep, hills braided with grapevines. Directly below my window is a swath of bright green lawn, four lemon trees in pots, and usually a cat—sneaking out from behind the bushes or picking its way along the stone wall above the kitchen garden.

This is the late 20th century. Power lines hang like double jump ropes against the skyline. But here, in the midst of a 1,300-acre wildlife preserve and working farm, my eye mostly gazes upon the distant past, real or imagined. Walking by olive groves planted 800 years ago, on dirt roads scraped down to bone white marble that runs in thick slabs beneath the Tuscan soil, I half expect to come across a princess in deep conversation with a frog. Instead, I frequently run into one of the writers in my seminar, in deep conversation with herself.

Tuscany is a good place to have conversations with one's self. The outside world has a hard time getting through to interrupt them. Newspapers are not available, the television does not work, it is always too early or too late to telephone home, and E-mail often boomerangs upon the sender who nevertheless gets to pay the Italian long distance phone charges.

After being away for three weeks, I find the people I love and left behind glow in my mind with greater intensity. In the evening, I write them letters which feel more significant because they are on thinner paper and are going a greater distance. But the urgency to stay connected with everyone far away has been lessened by the fact that I am so connected here.

Each morning ten people who have traveled from every part of the United States to be here gather around a table in the villa dining room to read their writing and discuss the implications of modern life, which bears no resemblance to the life of a medieval farmer.

In the 16th century everything was built for leading a communal life. Here in the villa's *fattoria* there are different rooms where the wine was made, the olives were presssed, the meat cured, and the wood chopped. People occupied separate farmsteads on the estate and survived at the pleasure of the *padrone*, but they came together to harvest the crops and were contained within a circle that defined and protected them. Obviously, this is not true today.

Now we live in individual pods, each with its own wood pile, wine supply, and security system. Families tend to scatter rather than remain in one central place. But what we have gained in mobility we have lost in being part of something larger and more productive than our own existence—which is why, I think, workshops or classes where people spend time in a creative community are so popular.

We are a communal species, thriving in one another's company. Women in particular have found strength in writing and relaying portions of their stories, which, unlike their 12th-century sister Pia, they have survived to tell. Every morning we lay them out upon the table for inspection. Learning how to use the material in our lives to shed some light upon them is what we do.

These are serious women who are examining serious subjects—parents, children, mental illness—telling the truth, taking risks. They are not writing to amuse, but they laugh frequently. At the end of the week they sit in the long living room filled with oil paintings, antique lamps, and library tables with the terra-cotta floors reflecting the firelight, and read their work. By the time their stories are presented they have been shaped and encouraged by all the listeners, who have become as invested in one another's progress as in their own.

Afterwards somebody suggests that a Web site be created so that people can continue to share their work after the seminar is over. But a web has already been woven by the women themselves. "We write," said memoirist Shirley Abbott, "to save lives." I would add that we save lives by connecting them and becoming part of something larger, which is what our world—whether one is in Tuscany or Tucson—is all about.

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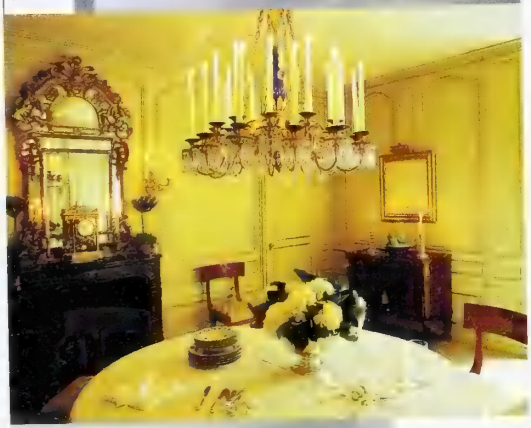
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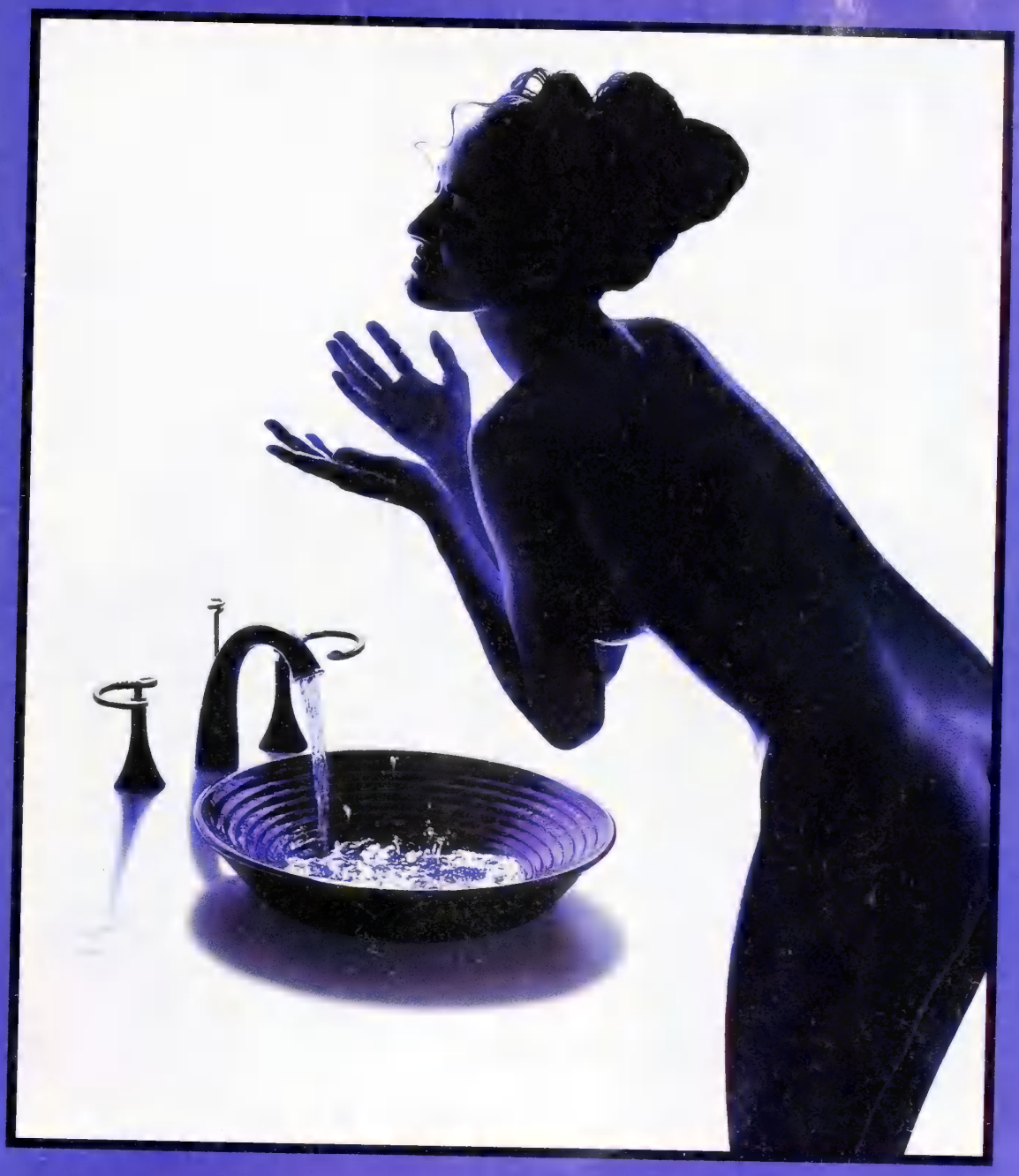
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As I See It, #33 in a series
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"Out of the Blue"
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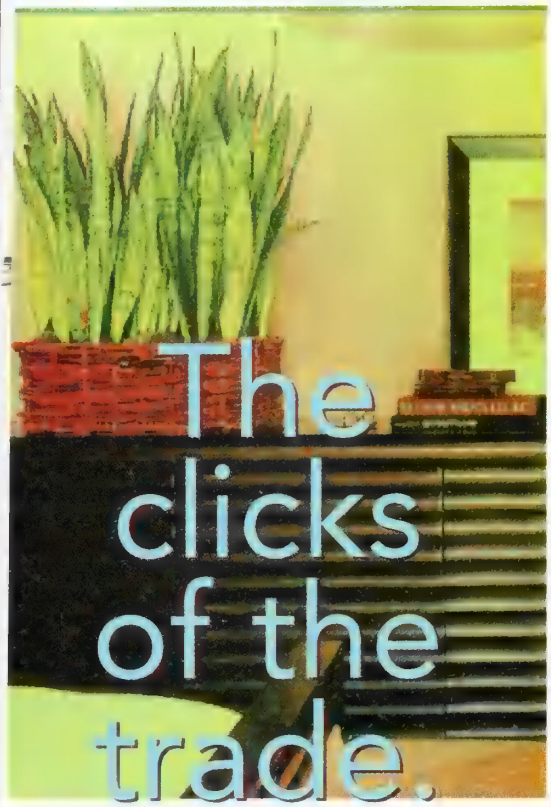
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SABBATICAL HOUSES

By Lisa Jennifer Selzman

I have always loved driving at night, moving through darkness with the drowsy satiation of a day coming to an end. Even as a small child I would peek into the glowing windows of other people's houses as we passed. I would imagine the layout of rooms beyond those I could see, how I would furnish them if they were mine. The windows gave me anonymous entree into the worlds of strangers, and ordinary houses became marvelous with all they held, all they concealed. I caught snapshots of life: A little boy reaches for a cat on the windowsill, a woman bends to look in the oven, an elderly couple sits side by side reading the newspaper. A mother opens a front door and a girl runs toward her across the lawn; I feel that quiet comfort of stepping into a lighted front hall, of coming home.

When I was thirteen, I had the chance to venture inside houses not my own in a way that went beyond glimpses through windows. At 65, my grandfather retired from the oil company where he had worked as a geophysicist for his entire adult life and began his second career. His alma mater invited him to join its faculty, and for the next seventeen years he and my grandmother spent much of September through May in Ithaca, New York, returning to their home near us in Houston each summer. Eventually they tired of the biannual repacking of boxes and rented a modest place of their own in Ithaca, but for nine years they moved each fall into a different house vacated by a Cornell University professor on sabbatical. *Sabbatical*. Such a wondrous word, I thought—a word that suggested adventure, encounters with the unknown. One family vanishes and another—ours—inhabits their world, while someplace far away that family has stepped into other people's lives, and on and on.

I close my eyes and try to remember each of the sabbatical houses. I list them less confidently with every passing year as if recalling fading details of long-ago sweethearts. Sometimes parts of these houses loom up in my dreams—a sunli hallway, the dining room the year the Chinese professors cam for dinner, a garage where my grandfather stacked firewood, staircase carpeted in white.

How magical those houses were to me. Looking back o them I can trace my growing up more clearly than when think about my own childhood home. My annual visits t those Ithaca houses marked my progress forward in life, winte by winter. Among the ghosts of the absent families I felt su rounded by possibility, by all I could learn.

The first house was the only one I ever saw in late



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We could walk to fields of corn for picking, and my grandmother and I would enter the rows with awe, as if coming upon a hidden country

summer. I made the long trip from Texas with my grandparents on their maiden journey. We were on the road each morning in darkness so that we could travel beside the sun as it rose. Somewhere in Tennessee or Kentucky we had a flat tire, and my grandfather maneuvered the car off the highway to a gas station. Watching him roll up his sleeves to help the mechanic, I thought of photographs I had seen of him as a young man exploring for oil, studying wide canyons, dust-blown plains, the terrain deep beneath the oceans. In those pictures he gazed directly into the camera with a considering gaze, as if he were about to answer a question.

Arriving at last in Ithaca, I was entranced by the hills, the rural spaciousness, the multistoried houses that resembled the oddly human ones children draw: windows for eyes, door for a mouth, chimney like a jaunty hat. It was all so different from my native city, with its downtown of glass high-rises, suburbs laid out in even grids of ranches or bungalows, and flat land as far as the eye could see. Here, the air felt silken. Even the light was different, paler and suffused with gold. Stepping out of the car into this place I had never been before, I felt I had come home.

The tall white house stood high on a hill with a view of the surrounding neighborhood sloping down to farmland. In the distance, Lake Cayuga blinked in the sun. Two stories in front and three in back, the house was built, as were so many structures there, into the incline. It had an enormous basement that ran the length of the building, fascinating to me as there were no basements where I came from, where the water table lies just below the earth's surface. We could walk to fields of corn for picking, and my grandmother and I would enter the rows with awe, as if coming upon a hidden country. The corn was the sweetest I had ever tasted.

When I returned at Christmas, this time with my parents and two brothers, I was visiting the house as well as my grandparents. In the books I loved to read, leaves changed colors, snow fell, women left for parts unknown to follow their dreams. I wanted to live in such a world. Perhaps my longing to go north was woven through my DNA, passed down by ancestors who had lived in the New York area. In this place that introduced me to the beauty of bare branches etched against the sky, and the wonder of a whole town burning a single white candle in each window during the holidays, I somehow felt freer to be myself than I ever had at home.

It was thrilling to use another family's Bugs Bunny tumblers and spoons, to eat Cap'n Crunch out of adopted bowls. To try on someone else's life. Each end table and kitchen chair, each closet lined with quilted hanging bags, each book title allowed a small guess about those people whose house we borrowed. The professor had four children, and we could tell from the decor which of the upstairs bedrooms belonged to each family member. I got to sleep in what was, in my eyes, the most beautiful of the bedrooms, that of the eldest daughter. As the oldest child and the only girl, I felt a kinship with this daughter, about whom I knew next to nothing beyond the fact that she was seventeen.

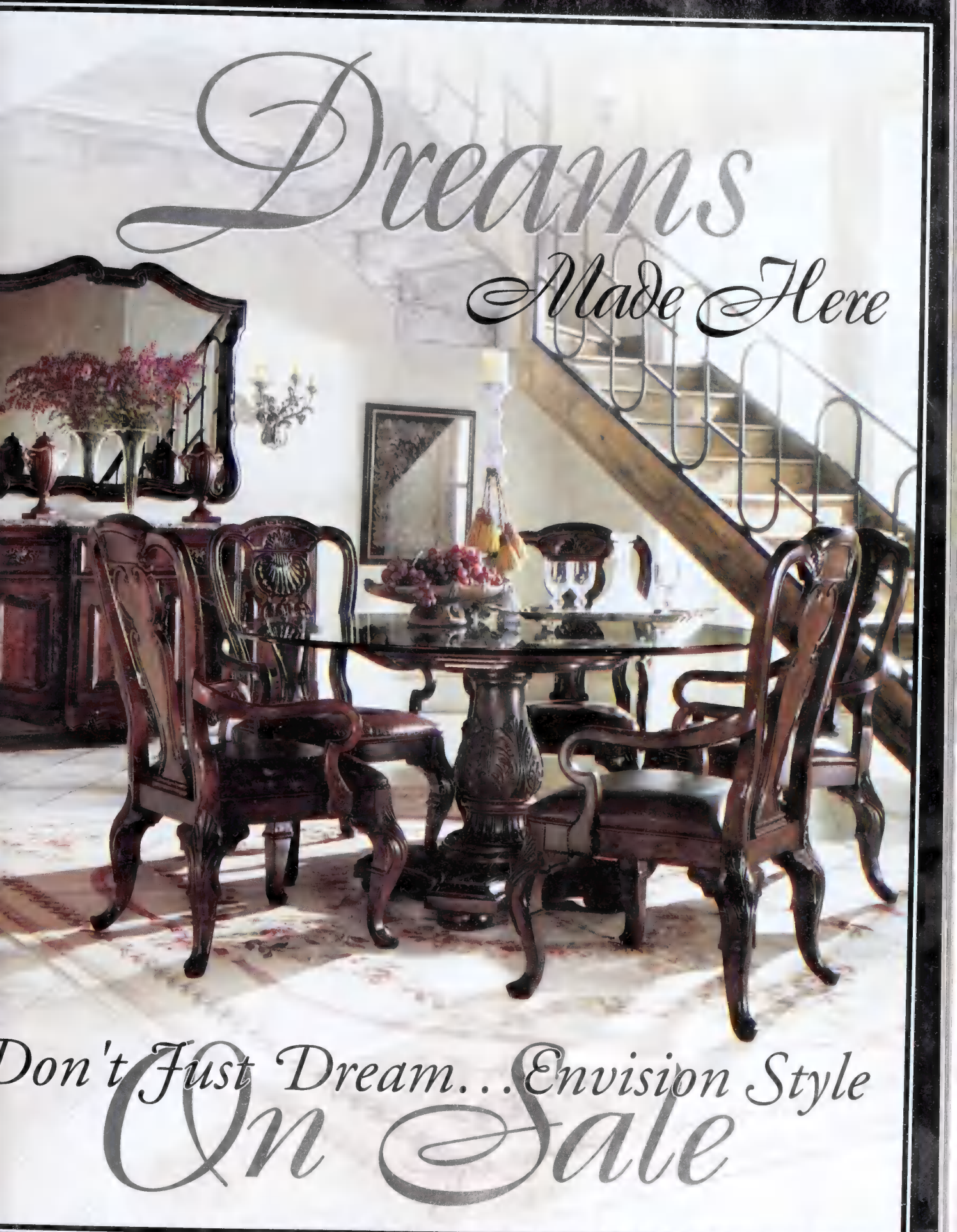
I opened the empty drawers of her bureau, felt along the bottoms for clues to her life. Her vanity table was empty but I sat before it and imagined an array of potions that made certain girls so dazzling. I wondered if she had a boyfriend she was sad to leave behind for a year, if in fact she had stood before her parents refusing to go, angry and hurt as I so often was with mine in those days. I wondered if a boy would ever love me.

Each day when my brothers and I came indoors, my grandfather built a fire. I had never been as cold as I was in Ithaca, where I touched snow for the first time. For someone from a place where you needed a coat for little more than a month a year, a fireplace was thrilling. We lounged in front of it, our feet stretched toward the blaze, eating our grandmother's fruit pie. My grandfather made fires calmly, precisely. He enjoyed each step of the process, explaining to my brothers and me as he went. "The key is patience," he'd say, rolling newspaper into tight cylinders and lining them in a row under the logs. "You can't rush a fire."

Throughout the evening, his steady tending at the hearth was the rhythm underneath whatever else went on in the room, as he rearranged the logs with an iron poker or carried in more wood, bringing with him a cloud of sharp fresh air. Although we kids often helped, the fire always seemed to be something my grandfather gave to us.

That year as we drove around campus, the college students seemed very old to me. I couldn't understand why my grandmother referred to them as "the kids." My grandfather pointed out landmarks of his school days, when according to my grandmother—who had met him on a blind date when she came up from New Jersey for a football weekend—he was quite a big man on campus. "Well," my grandfather said, "I don't know about that. But your grandmother, she was a good-looking girl." I loved the story of how, that first semester back as a professor, my grandfather sat at the counter of a luncheonette where he had eaten throughout graduate school. Not having seen him in forty years, the owner took one look, instantly recognized him, and called out, "Sid!" Visiting my grandfather's office in the geological sciences building, I would marvel at the machine that registered and measured earthquakes as they occurred throughout the world. In the hallway, behind glass, hung a tremendous fossilized footprint of a dinosaur.

The first winter, my brothers and I stayed on in Ithaca for several days after my parents returned to Houston, and on the morning we were packing to leave, my grandmother suddenly sat halfway up the staircase, her arms filled with folded laundry. "I don't want them to go," I heard her sob to my grandfather, who took her in his *(Continued on page 1*



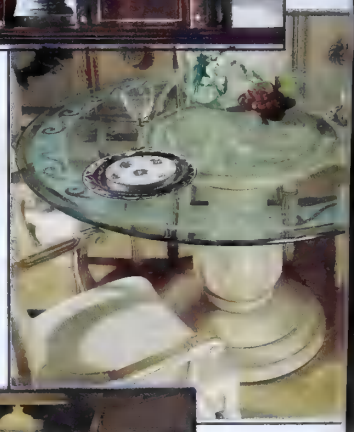
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FAUCETS

Whether you want to create your own home spa—like the luxurious bathrooms in this issue—or just freshen a space that already meets your needs, here's help. Our portfolio starts with gleaming faucets in nickel, chrome, and brass

By Kathleen Mahoney



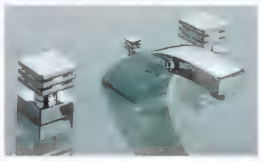
1. Delta Select offers the flexibility of mixing and matching handles and faucets. Here, a traditionally styled chrome faucet is paired with enamel cross handles, $395. Call 800-345-DELTA.



2. It only takes a light touch to operate Grohe's contemporary Chiara faucet, with its gently arched spout and a contoured single loop handle, $249. Call 630-582-7711.



3. Inject bold color into the bath with Zucchetti's Coriandoli line. To really liven things up, choose a faucet and handles in different colors, $505. At Watercolors: 914-424-3327.



4. Cube handles distinguish Harrington's Tremont, a polished chrome design with the latest energy-efficient flow control aerators, $723. Call 201-818-1300.

5. The Julia faucet set draws its inspiration from the Belle Epoque period. The cross handles have porcelain insets, and the faucet measures 6¾ inches in height, $1,023. At Waterworks: 800-899-6757.



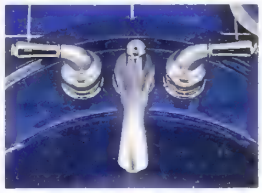


. Chicago Faucet's hrome set has a high ooseneck faucet and asy-to-operate blade andles originally wented for use in octors' offices, $328. all 847-803-5000.



7. A primitive hand pump inspired Philippe Starck's pared-down single-lever faucet for Hansgrohe's Axor, shown here in chrome, $395. Call 800-719-1000.

8. Striking in its simplicity, Kohler's Falling Water wall-mounted faucet with single control was designed to coordinate with its Vessels wash basins, $488 for 8¼-inch spout; $516 for 10¼-inch model. Call 800-4 KOHLER.



9. Moen's Monticello mini-faucet with lever handles would be an asset in any powder room, $220. Call 800-BUY-MOEN.



10. More and more manufacturers are introducing high arched faucets. One of our favorites: Dornbracht's Tara Classic in chrome, $700. Call 800-774-1181.



SINKS

Whether avant-garde or rooted in the past, sinks today are making a splash



1. Hand-painted Ming blossoms decorate Sherle Wagner's vitreous china bowl, $830. Call 888-9-WAGNER.

2. Cesame's Belle Epoque (left) is in the late-19th-century style, $2,995 with ceramic legs. At Simon's Hardware and Bath: 212-532-9220.



3. Designed in the classical tradition, the Palladio pedestal sink has a raised rim to prevent water from splashing over the edge, $495. At Waterworks: 800-899-6757.

4. For his imaginative wash table for Duravit (below), French designer Philippe Starck placed a graceful bowl on a ceramic and pearwood table, $4,295. Call 888-DURAVIT.



5. Kohler's sculptural Vessels Crucible sink—here in sea grass and white satin finishes—shows the influence of Danish design, $950. Call 800-4 KOHLER.





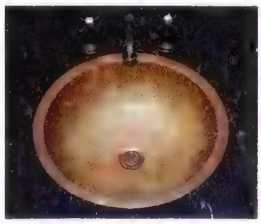
6. The generous bowl of American Standard's Tilche pedestal sink gives you plenty of elbow room, $420. Call 800-524-9797, ext. 806.



7. A water-retaining glass panel stretches across Agape's Gabbiano wash basin of marine plywood finished in maple veneer. Functional as well as beautiful, it has a towel rack and toothbrush holder, $2,850. Call 803-738-1818.



8. Hammered copper sink from Bates & Bates, $875. At Simon's Hardware and Bath: 212-532-9220.





9. Barbara Barry's handsome mahogany vanity with ribbed front doors is manufactured by Baker Furniture for Kallista, $3,280 with Barry-designed sink. Call 888-4-KALLISTA.

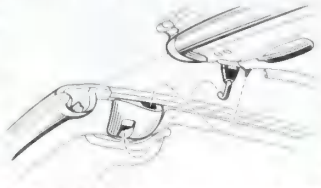
10. Morgans, a sleek wall-mounted stainless-steel sink designed by Andrée Putman, is supported on thin legs. From Hastings' Il Bagno Collection, $1,330. Call 516-379-3500.



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*gic Vision's 1998 Vehicle Experience Study™ surveyed 32,191 Oct.-Nov. new vehicle buyers of 200+ models ... the first 90 days of ownership. Sebring tied in the convertibles under $30,000 class.

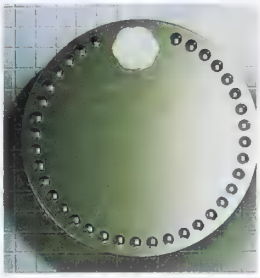
The bath essentials have never looked (or worked) better

MIRRORS



1. *The Onda undulating mirror from Agape can be added to in modular sections, $325 for each 28-by-36-inch section. Call 803-738-1818.*

2. *Small spheres laser-cut from behind border Flos USA's Linea 3D mirror (below), $895 for 24-inch diameter with flower-shaped frosted glass light. Call 800-939-3567.*





3. *Applying makeup is no problem with Robern's Series M arched mirror flanked by fluorescent lighting, $1,127 with cabinet. Call 215-826-9800.*



4. *Arnolfa Bertocci's swiveling mirrors—a magnifying round and an oval—let you groom yourself from all angles. From Aquaware's Respiro collection, $1,375. Call 800-527-4498.*

5. *A slim line mirror—43 inches tall and 12¾ inches wide—from Duravit's Starck 1 collection has a built-in glass lampshade, $1,245 as shown below. Call 888-DURAVIT.*



TOILETS

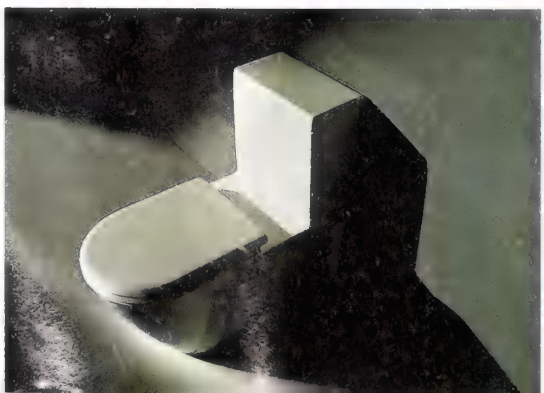


1. *Drawing on European styling, Kohler's two-piece Revival toilet works in traditional and contemporary bathrooms. A lift knob on the top of the tank controls the flush, $450. Call 800-4 KOHLER.*

2. *Zoë, a washlet toilet seat from Toto (right), features a cleansing aerated stream of warm water, $699 for seat; $1,598 with Toto's Prominence toilet as shown. Call 800-350-8686.*



3. *The Philippe Starck Edition 2 toilet has an elongated bowl with an ergonomically shaped seat and concealed foot control. From Duravit, $995. Call 888-DURAVIT.*





4. *Ceramica Dolomite's Charlotte toilet, inspired by the Belle Epoque period, comes with a mahogany seat; $1,900 through Bis Bis. Call 888-BIS-9909.*

5. *One-piece Savona toilet from American Standard (below) gets high marks for its clean, graceful lines, $620. Call 800-524-9797, ext. 806.*



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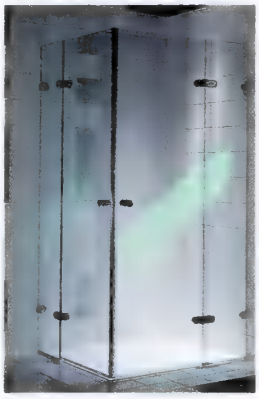
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SHOWERS

Pampering steam showers and whirlpool baths bring the spa experience home



1. Center-opening glass doors provide easy access to GPI's Trend 120, a frameless corner design, $2,275. Custom sizes available. Call 800-474-4250.

2. With an interior control panel for setting steam time and temperature, this acrylic shower from Aqua Glass (right) has a built-in seat and recessed shelf for soap and toiletries, $3,356. Call 901-632-0911.



3. Kohler's one-piece acrylic BodySpa, designed to fit a standard bath alcove, has six wall-mounted jets, $3,600. Call 800-4 KOHLER.



4. Cesana's Pasha Series 800 shower from Aquaware has two shower heads—one in a hand-held flexible tube, the other with eight hydromassage settings. Control switches are inside and outside the shower, $12,500. Call 800-527-4498.

5. A home spa and entertainment center in one, the J-Allure from Jacuzzi features four PowerPro jets and two lumbar jets, two showerheads, eight vertical body sprays plus a stereo and CD system, optional TV monitor, and two full-length mirrors, $12,500. Call 800-288-4002.





BATHS



1. Tara, Jacuzzi's luxurious corner whirlpool in high-gloss acrylic reinforced with fiberglass, is deeper than conventional corner baths and has spacious seating for two, $1,767. Call 800-288-4002.

2. Reminiscent of the company's turn-of-the-century products is Kohler's Vintage bath in enameled cast iron with a traditional rolled rim (below). Shown on a base of golden oak with optional towel rail, $7,000. Call 800-4 KOHLER.



3. This classically English cast-iron tub from Czech & Speake on nickel-plated ball and claw feet is 71⅝ inches long, $6,750. Call 800-632-4165.



4. The Starck Edition 1, an innovative freestanding bathtub designed by Philippe Starck for Hoesch, is made of high-grade acrylic, $7,500. Call 888-387-2848.

5. The Classic Oval bathtub is constructed of easy-to-clean high-density acrylic, $2,295. At Waterworks: 800-899-6757.





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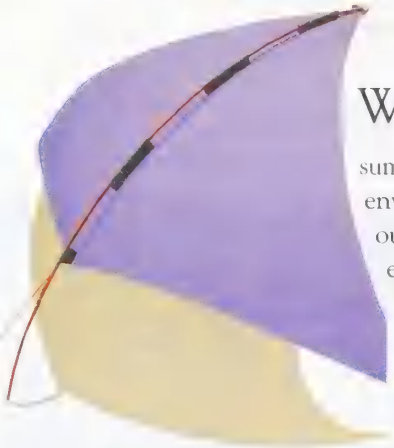
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WINNING DESIGN

Forward-thinking companies and consumers are looking for products that manifest a concern for the environment. To encourage eco-conscious design, Patagonia, the outdoor clothing company, launched the Q=E (as in quality equals environment) International Design Competition. The contest drew more than 200 entries. California designers Brit Billeaud and Scott Flora's graceful Sting Ray Canopy (left), a collapsible sun shelter made with recycled milk cartons, captured an honorable mention. See the winning projects at www.patagonia.com. *Lauren Picker*

IN THE AIR

Romance lives on! Old-fashioned brocades—delicate florals woven on shimmering backgrounds—are just out from Cowtan & Tout, Scalamandré, and Lee Jofa.

DECISIONS, DECISIONS

What size television is right for your family room? Which camcorder has the longest-lasting battery? Does a plumber in your neighborhood make house calls on Sundays? Life is full of choices, and to help you make smart ones, Microsoft has expanded its on-line entertainment guide Sidewalk.com to include a full range of products and services. Get the lowdown on car stereos in the Buyer's Guide, cruise the Yellow Pages to find a contractor, plan what movie to see Saturday night in the Entertainment Guide. Here's a simple decision—put a bookmark at http://www.sidewalk.com. *Christina B. Wilson*



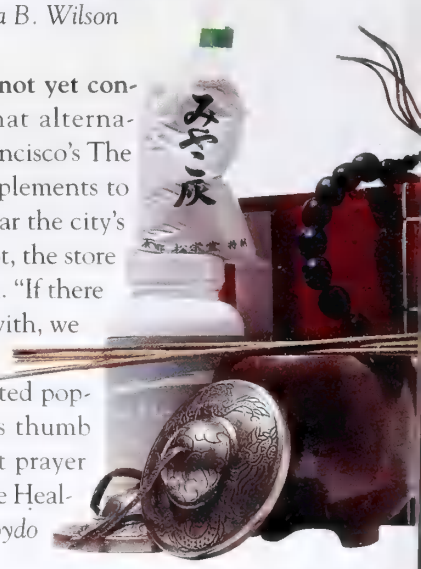


EXHIBITIONS

The French porcelain company Sèvres' artists-in-residence program commissions international sculptors, painters, designers, and architects to work with their skilled craftsmen to produce one-of-a-kind or limited-edition pieces. Some use traditional plates as a canvas, as Alexander Calder did for his 1970 Diane service (upper left). The American Craft Museum's exhibition "Art and Industry: Contemporary Porcelain from Sèvres," designed by architect Peter Marino, brings these creations to New York, January 14 through May 2. Call 212-956-3535. Fans of the Prairie School aesthetic can see interiors and furniture in "Designing in the Wright Style," February 13 through September 6 at the Museum of Our National Heritage in Lexington, MA. The show explores the 15-year collaboration between Milwaukee designer George Mann Niedecken—who cast these Art Nouveau–influenced brass andirons (above)—and Frank Lloyd Wright. They made carpets, metalwork, and furniture for Wright's Midwest houses. Call 781-861-6559. *Christina B. Wilson*

DOCTOR'S ORDERS

If you're not yet convinced that alternative medicine is going mainstream, here's proof. San Francisco's The Healing Store, which sells everything from herbal supplements to essential oils, recently took the place of a pharmacy near the city's California Pacific Medical Center. To move into the spot, the store had to go through an approval process with the hospital. "If there are any products the [hospital's] physicians don't agree with, we won't sell them," says manager Teresa Corrigan Landram. The doctors clearly approve—they've even started popping in for Vitamin C and echinacea. As customers thumb Chinese healing journals ($10) and slip on Buddhist prayer bracelets ($12 to 16), African tribal music fills the air. The Healing Store, 2300 California St.; 415-561-1311. *Leora Broydo*



MEMORY BANK

Standing in the plaza that links the Japanese American National Museum's first home in Los Angeles—a 1925 Buddhist temple—and its new pavilion, one becomes an instant believer in the fusion of East and West, traditional and modern. The curving facade of the 85,000-square-foot pavilion, designed by American-born Gyo Obata, is glass and aluminum. But the new building is the same height as the old temple it faces, and they coexist harmoniously. The museum, which opens January 23, has the nation's largest collection of materials on Japanese Americans. The heart of the new space is a multilevel room (left), where visitors can view exquisitely painted bird pins first made during the great period of immigration, 1885–1924, or inspect a Japanese-American soldier's handwoven *senninbari*, a waistband worn when serving with U.S. forces in World War II. The Japanese American National Museum, 367 First St.; 213-625-0414. *David Hay*


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ARE WE CALM YET?

As Americans seek a respite from busy lives, days spas are booming. Designer Barbara Barry gives Avon's sanctuary on Fifth Avenue the elegance of a well-bred New York apartment

By Jane Margolies

Barbara Barry was on edge in the Relaxation Room of the Avon Centre Spa in Manhattan. The designer of the just-opened spa, Barry was scrutinizing the oval space and ticking off the details—like throw pillows for the curving banquettes—that were not yet in place. A few feet away, a chic woman was waiting for her eyebrow waxing appointment—and scribbling furiously in a journal. The woman looked up. "Can you believe this place?" she asked. "What do you mean?" replied Barry nervously. "I have been in spas all over the world," the woman said, "but none as incredible as this. Did you see that living room?" she continued, referring to Barry's spacious reception salon, where a hand-tufted wool rug and graceful mahogany furniture evoke a particularly stylish Park Avenue apartment. "I *want* that living room."

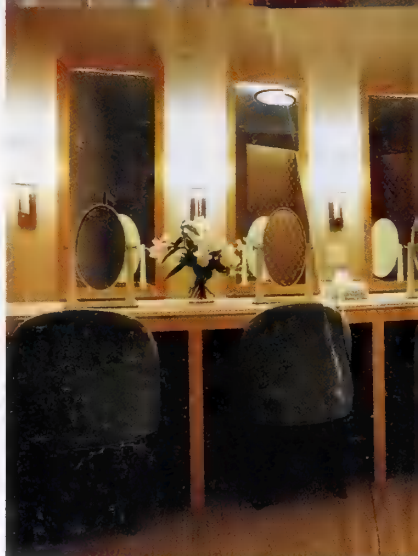
She is not the only one to feel the lure of the spa. As life at the tail end of the century becomes ever more stressful, people are streaming into these modern-day sanctuaries to heal the body and soothe the spirit. And because several days at a "destination spa" may be difficult to work into an overbooked schedule, local day spas where you can get a facial or massage in an hour or two are proliferating. In 1980 there were 20 day spas in the U.S., according to the Spa Finder Report; today the number is well over 840.

Day spas have opened in department stores (Estée Lauder's is in Bloomingdales, just off fine jewelry) and shopping malls. There are spas adjacent to gyms (Origins Feel-Good Spa is just steps from the treadmills of the Sports Center at Chelsea Piers) and beauty salons. They are often tucked away in nondescript buildings, creating a cloistered feeling and discouraging the distraction of walk-in traffic. The hip downtown Manhattan spa Bliss, for example, is on the second floor, with nary a sign on the street. Spa designers are invoking feng shui (at Noëlle Beauty & Wellness Spa in Stamford, Connecticut, Clodagh installed trickling fountains and placed rock crystals on the windowsills) and all things natural for clients who want to be wrapped in seaweed and scrubbed down with sea salt. Watery blue-greens are big in spa design, as are references to ancient Japan.

Avon wanted something closer to home for its spa—a showplace for the 112-year-old company and the final >









LAURA RESEN. PRODUCED BY DARA CAPONIGRO. FOR MORE DETAILS, SEE READER INFORMATION

French doors facing Fifth Avenue have a double layer of sheers (opposite), letting in natural light yet screening out the hustle and bustle of the street. Mahogany fluted table and klismos-style chairs are delicate yet strong in the creamy space. Chandelier and rug were both inspired by French forties designer Poillerat—one of Barbara Barry's favorites. Right, from top: High-backed banquettes hug the oval Relaxation Room, and shirred fabric goes right up to the silver-leafed ceiling. A makeup corner is lit by Barry's brushed stainless-steel floor lamp. In the women's dressing room, oval mirrors on a counter conjure up a glamorous dressing table of the 40s. Celadon tiled wet room for seaweed wraps and sea salt scrubs.







Sixth-floor windows provide views down Fifth Avenue (left). Treatment rooms have handsome maple cabinets and floral photography by Sandi Fellman—part of Avon's vast corporate collection of photographs by American women. Below: In the men's dressing room, towels and slippers are tucked into cubbies.

stage in a reimaging campaign that has updated its products, packaging, and advertising. "After going into America's homes for more than a century, we wanted to invite you into *ours*," says Andrea Jung, president of Avon, explaining the company's intentions for the 5,500-square-foot space in Trump Tower. So Avon came calling on the Los Angeles–based Barbara Barry, known for quietly elegant residences with a touch of forties glamour, to work with New York architect James Harb.

Barry, a spa-goer herself, knew that her design for Avon would have to start you relaxing the minute you came through the door. "At a day spa you just have a few hours to unwind," she says.

When the elevator doors open on the sixth floor, clients may think for a moment they have stumbled into a private apartment. A foyer graciously appointed with a slender-armed settee is the first space you enter. Turn right and walk past mirrors that have been burnished to look antique. After the parchment-toned reception salon, the green women's locker room has a slightly astringent effect. Remove your makeup seated before one of the playful pistachio-framed oval mirrors and you can almost hear Barry whispering, *Isn't being a woman fun?* (Men are welcome at the spa too, of course.) The color cools to gray as you move towards the part of th spa where treatment rooms orbit aroun the oval Relaxation Room. Shirred fab ric covers the walls of this cocoon where you wait for your appointment lis tening to the hushed sounds of th ocean. "That room is so hermetic," say Barry. "It really makes the world g away." By the time the masseuse come to get you for your appointment, yo might not even need it. ■

IT'S TIME FOR YOUR APPOINTMENT

Avon Centre Spa, Trump Tower, 725 Fifth Ave., New York; 212-755-AVON.

Aveda Institute, 233 Spring St., New York; 212-807-1492. Flickering candles and dim lighting from Indian temple lanterns give this spa adjunct to the Aveda Institute a whiff of the exotic.

Bliss, 568 Broadway, New York; 212-219-8970. The walls of the manicure/pedicure room are painted with a beach scene in this downtown spa with an upbeat nautical look.

Estée Lauder, Bloomingdales, 1000 Third Ave., New York; 212-705-2318. Pull-on thigh-high boots for Estée Lauder's signature treatment, the "lymphatic leg massage."

Noëlle Spa for Beauty & Wellness, 1100 High Ridge Rd., Stamford, CT; 203-322-3445. New York designer Clodagh brings her signature mix of natural and industrial materials.

Ole Henricksen Face/Body Spa, 8622A W. Sunset Blvd., Los Angeles; 310-854-7700. James Meraz used shoji screens, slate floors, and natural wood in this Zen space.

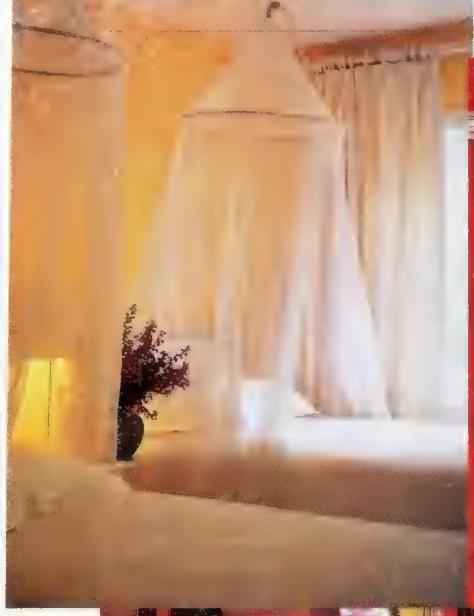
Origins Feel-Good Spa, The Sports Center, Chelsea Piers/Pier 60, New York; 212-336-6780. Blonde wood, pale green walls and a minty scent in an unaffected space next to gym showers.

Golden Door CitySpa, The Grand Bay Hotel Toronto, 4 Avenue Rd., Toronto, Ontario; 416-924-5471. Opening in May—the first of the Golden Door CitySpas in Grand Bay hotels—this facility will have a koi pond and a glass-walled tearoom beside a lap pool.

Away Spa/Gym, W New York, 541 Lexington Ave.; 212-407-2970 (after February 1). Cool your heels at the David Rockwell–designed antioxidant tea bar while waiting for a wellnes color therapy bath.

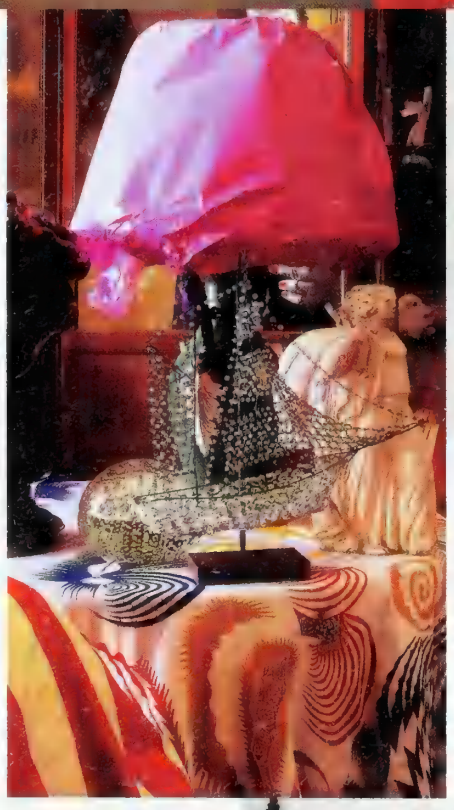


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Enchantments, clockwise from top left: Spartan bedroom by Stephen Shubel is romanticized by mosquito netting. "I'm thinking of my garden" stitched on French designer Patrick Guffraz's settee. Dali-inspired Bocca sofa. Timothy Hennessy's wooden cypresses guard Barbara Wirth's door. Moisson coiled hemp chair by Christian Astuguevieille. Gilles Dufour's tablescape with crinkled paper shade.





FANCY FREE

Wit, whimsy, or just plain fun—a small dose is an invigorating cure for the common room

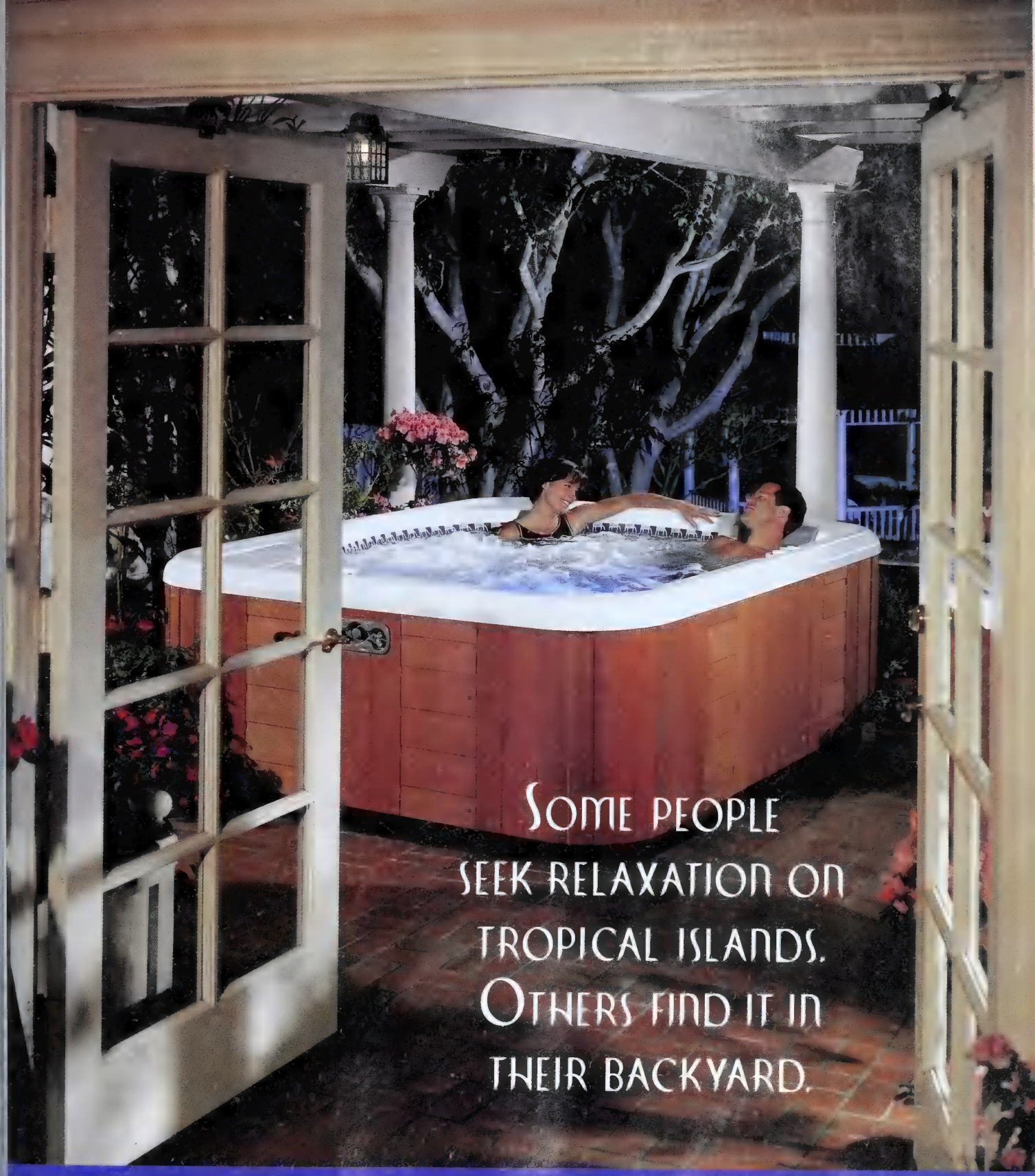
By Margaret Kennedy





While trompe-l'oeil walls and tented interiors by their very presence provide instant atmosphere, these are major statements, not to mention major investments. Perhaps most of us would be intimidated by a scarlet lip-shaped sofa that would energize almost any lackluster room, but then what about the discreet charm of a proper Louis XVI settee, casually embroidered with a hand-scrawled phrase? This fanciful detail erases stiffness while signaling the owner's sense of self. When a room is too perfect, with every element carefully vetted for good taste, it's doomed to boredom. Why not throw in a curve—an unexpected delight—to set up a play between the pieces? Introduce a rope-wrapped totemic chair by Christian Astuguevieille (fantasyland's current star) to a staid sofa and watch sparks fly. The painted wooden cutout trees banked by a flotilla of watering cans in Barbara Wirth's entry hint at surprises beyond. You might not think of wrapping your lamp shade in pink paper, but why not? Spirits will soar if you set your fancy free. ■

Log on to housebeautiful.com Tuesday, February 9 at 2 P.M. for a live chat with Peggy.



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out of the box

Design

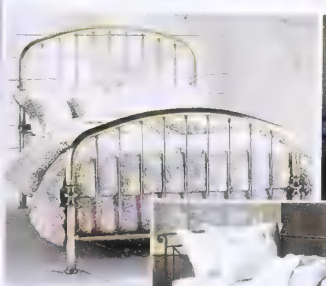
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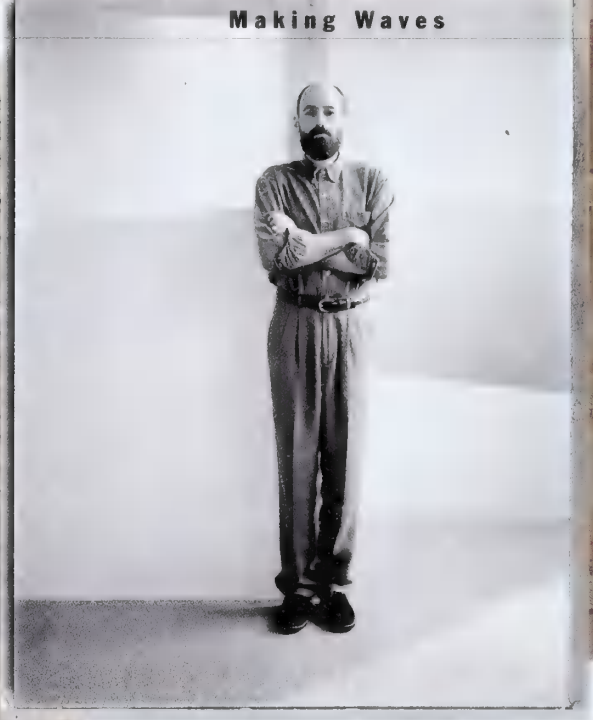
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SPECIAL EFFECTS

Weaving is as old as civilization, but designer Mark Pollack makes it new

By Stephanie Rank

From his study of fiber arts at the Rhode Island School of Design right up to his position today as a principal in Pollack & Associates, a textile studio in New York's SoHo district, Mark Pollack has been interested in fabric. Very interested. A restless explorer of unknown, untried ways of working with yarn and dye, warp and woof, Pollack has just produced a 10th-anniversary collection of sensuous home-furnishings fabrics in which art and utility are in perfect balance.

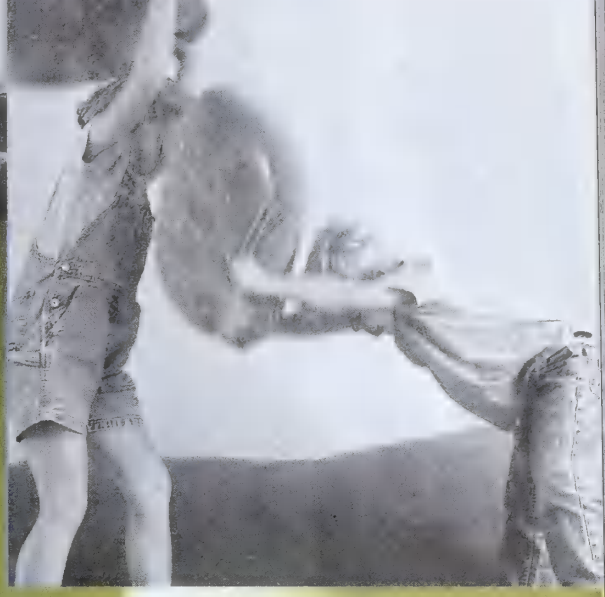
Citing the pebbly background texture of the new upholstery brocade Jacqueline, Pollack describes how he added a high-shrink yarn to the fiber mix. When heat is applied in finishing, the yarn "shrinks in a very controlled way that looks random, ultimately leaving the fabric with more of a craft aspect." Double Feature, an ultra-sheer window fabric, required a battery of special effects: two gossamer layers—one mostly silk, one mostly linen—are airily clasped together only at the tiny intersections of its grid pattern; minuscule rows of silky fringe climb the grid's vertices; a shimmery moiré effect magically appears only when the fabric is held to the light.

When creating new textiles, Pollack pursues paths only his mind can see until the fabrics are executed. Computers can't help because "they only do what you tell them to. They can't simulate texture. And what about hand and luster and the effect of light? You can't expect to see that on a computer screen."

The inspiration for his fabrics, all available through designers, are "the actual materials plus the process, construction, yarns, and finishes you can apply to alter the surface—they're all just as important as the pattern." Also critical: close collaboration with the small boutique mills he uses here and in Europe (some of which also produce precious limited-run fabrics for Paris couture) which, he says, "are accustomed to investing time and effort for a small return or adventurousness. As we get into areas that are a little experimental, we ask them to please tell us if it won't work." As this latest collection shows, however, if Pollack wants to find a way to some new beauty in textiles, he will. ■

The downtown designer (top center) with fabrics from his latest collection, clockwise from bottom: Fair and Square, Nuance, Jacqueline, and Double Feature.





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PITHY PLOTS

Making a big impact in a tiny garden—behind a new town house or an old brownstone—can be a challenge, but the rewards are worth it

By Glenn Morris

As Glenn Morris points out in his book, Taylor's Weekend Guide to Small Gardens *(Houghton Mifflin, 1998, $14), advice on his chosen subject is hard to find. He writes for the owners of new town houses with only a sliver of yard, front and back; of rowhouses in older cities; and of suburban behemoths where the builder has wedged 4,000 square feet of house into a 6,000-square-foot lot. This creates odd little places, Morris says, and "each of these isolated nooks and corners is a potential garden." While he gives advice applicable to landscapes of all sizes—sketch a lot of plans because it's easier to erase mistakes on paper than on the ground; build walkways, terraces, and other hard-surface areas first to make the garden immediately usable—Morris is at his best when setting out design criteria for anyone whose sqaure footage is measured in mere triple digits.*

"I have made this letter longer only because I have not had the time to make it shorter," said Pascal in 1657. Like writing succinctly, creating a garden in a small space presents a greater challenge than does a large landscape. It's not easy to fit traditional amenities—circulation, contemplation, and cultivation—into a tiny plot. But here's the good part: Planning and planting may require a lot of attention, but maintenance, after installation, takes only minutes. There are fewer leaves to rake; smaller beds to weed, mulch, and edge. And if you design without a lawn, you eliminate the most repetitive task of all—mowing.

Of the characteristics that small gardens have in common, size is the most difficult to describe. There is no consensus about the requisite number of square feet. For example, a town house garden site of 20 by 25 feet, approximately the size of two standard parking spaces, is not unusual. Most often the true measure of the area is how it feels to you. If the phrase "Is this all?" comes to mind, then it's small.



Typically, a tiny garden—or the place where you want to create one—is self-contained. Regardless of its shape, it feels like a single unit in the same way an individual room in your house does.

The proximity of everything in such a setting is a mixed blessing. Exquisite details are certainly more easily seen and appreciated, but so are the unruly edges. Because each element is highly visible you must be meticulous about craftsmanship and materials of architectural features and also about routine maintenance. If you are building an arbor or bench, buy the best possible grade of wood. Mulch and weed religiously, especially when the garden is young and the plants have not yet grown together.

The corollary to this magnifying-glass effect is the importance of visual harmony. Since you see everything all at once and at close quarters, you must be consistent in theme and style. A Japanese rock garden should not have terra-cotta wall ornaments or Mexican tiles. Material for paving should >

All small gardens need one feature that is visually the most important. Top, from left: Curving terraces planted with lavender and lamb's ears make an asset of a slight slope. A sundial surrounded by lamb's ears is the centerpiece here. In a slightly larger space a gazebo can be the anchor. Above: A bench is the focal point in this formal garden.

The line between today's events and tomorrow's dream is balanced on the rim of a teacup.

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❑	❑	I often go to the bathroom more than 8 times in a 24-hour period.
❑	❑	I frequently get up twice or more at night to go to the bathroom.
❑	❑	I go to the bathroom so frequently that it interrupts my life.
❑	❑	I'm not always able to hold on until I reach a bathroom.

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Can I take DETROL if I am pregnant or nursing?
DETROL has not been studied in pregnant women. Therefore, DETROL should be used during pregnancy only if the potential benefit for the mother justifies the potential risk for the unborn baby. It is not known whether the active ingredient in DETROL passes into human milk. Therefore, mothers who breast-feed should stop taking DETROL until they are no longer nursing.

Can DETROL be used by children?
DETROL has not been studied in children.

Can DETROL be used by elderly patients?
Studies of DETROL included patients up to 91 years of age; nearly half were 65 to 91 years of age. Generally, no overall differences were seen in safety between older and younger patients; therefore, no dosage adjustment is required based on age.

Can I take DETROL while taking other medicines?
As with all prescription medicines, before you take DETROL, it is important for your health care professional to know if you are taking any other medicines. Be sure to mention those that you can buy without a prescription, especially cough/cold medicines, which may also affect urination. Patients taking certain medicines (like erythromycin, Biaxin* [clarithromycin], Sporanox* [itraconazole], Nizoral* [ketoconazole], and miconazole) should not receive doses of DETROL greater than 1 mg twice daily.

What are the most common side effects of DETROL?
Dry mouth was the most common side effect during 12 weeks of treatment with DETROL (reported by 39.5% of those taking 2 mg twice daily compared with 15.9% of those taking ■ placebo [sugar pill]). Other side effects related to DETROL were indigestion (dyspepsia), headache, constipation, and dry eyes. Eight percent of patients treated with DETROL 2 mg twice daily stopped treatment because of side effects. Dizziness and headache were the most common reasons for stopping treatment with DETROL. DETROL may also cause blurring of near vision, slowing of urinary stream, or inability to urinate. The following events were reported by patients taking DETROL but were not considered treatment-related—back pain; chest pain; fatigue; flu-like symptoms; falls; paresthesia (abnormal sensation); vertigo/dizziness; abdominal pain; diarrhea; flatulence (gas); nausea; vomiting; bronchitis; coughing; pharyngitis; rhinitis (runny nose); sinusitis; upper respiratory tract infection; dysuria (painful urination); frequent urination; urinary retention (inability to urinate) or urination disorder; urinary tract infection; pruritus (itching); rash/erythema (redness); dry skin; arthralgia (painful joints); abnormal vision; nervousness; somnolence (sleepiness); weight gain; hypertension (high blood pressure); and infection, including fungal infection. If you are bothered by side effects, check with your doctor.

How should I take DETROL?
The recommended starting dose of DETROL is 2 mg twice daily for most patients. The dose may be lowered to 1 mg twice daily, if needed. Patients with liver disease and those taking certain medicines (like erythromycin, Biaxin, Sporanox, Nizoral, and miconazole) should not take more than 1 mg twice daily.

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be the same throughout as it should be for fences or walls.

Small gardens are most effective if they are organized around one dominant purpose. A carefully focused garden imparts this clearly and looks better for it. So first decide how you will use your yard. Will it be a quiet retreat for reading the paper or a stage for entertaining? In either case you will need a level, solid surface for sitting—a deck or a paved terrace. Will it be a place to grow flowers, herbs, and tomatoes or will it be a lush vista from a room in your house? If the latter, you will want a landscape that looks good in all seasons. Do you want to attract wildlife or grow special plants like roses? In these cases, horticultural requirements and environmental considerations should drive the design.

Think, too, about privacy. The adage "Good fences make good neighbors" is never more true than in town house communities, where property lines are often not defined. Your allotted space may simply run into the yard next door. Fences and walls secure a garden visually and physically and need less than a foot of precious width to do the job. They also serve as backdrops for plantings and look marvelous when draped with vines. If fences and walls are too expensive to build, rely on low shrubs or even small trees to establish the feeling of enclosure. Both evergreen and deciduous shrubs can be sheared into a hedge, which gives the same effect as a fence. Although plants take up more square footage than a fence or wall and usually take longer to become effective, they offer the advantages of variety and economy.

After considering outdoor activities, decide what furniture or architectural elements you need to make the place work. With a good idea of how you want to use your garden, it's time to play with arrangements of space.

On a piece of graph paper, draw the shape of *(Continued on page 108)*

PUTTING IT ALL TOGETHER

Expect the intimacy of a small space to affect your perception of objects. An average-size purple-leaf plum or dogwood, an accent tree in a spacious suburban landscape, will loom as big as a sequoia in a tiny garden. Similarly, a table that seats four can seem gigantic. The more things you want to do in the garden, the smaller it seems. Here are some common components and suggested dimensions for them.

Walks Paths of gravel or stepping stones should be 12 to 16 inches wide, with stones spaced to the length of a stride. Entry and service walks are best when direct, smooth (for wheeled items), durable, and at least 3 feet wide.

Terraces and entertainment areas For two chairs at right angles, you need a 6-by-6-foot space. A table for two can tuck into a 5-by-5-foot space. A 30-inch-diameter table with four chairs must have an 8-by-8-foot space. A 48-inch table with four chairs needs at least 10 by 10 feet. Always allow enough room to push chairs back from the table.

Planting beds These must provide space for roots to feed and crowns to spread. Undersize beds retard growth and invite pests and disease. Allow a minimum of 16 inches wide and at least 16 inches of soil depth for beds, perennials, and ground covers. Annuals can live in smaller beds. Perimeter beds at the base of a wall should be 18 inches wide because of the underground concrete footings. Sites for shrubs smaller than six feet must be at least 30 inches wide. Allow 4 feet by 4 feet for taller shrubs. Small shade trees need 64 to 100 square feet of feeding area, that is, between 8 by 8 feet and 10 by 10 feet.

Garden elements A free-standing trellis to shelter a bench will take up about 8 feet by 6 feet on the ground, including posts. Smaller arbors to frame a walkway need 4 feet between posts and approximately 7 feet of overhead clearance.

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ALASKAN HIGH

At Camp Denali, in the shadow of Mount McKinley, you spend your days in the company of caribou and wildflowers—and your nights curled up in your own cabin

By Dale Mackenzie Brown

At Camp Denali, 93 miles into the Massachusetts-size wilderness that is Alaska's Denali National Park, you get your own cabin and your own outhouse, both with views of 20,320-foot-high Mount McKinley. But don't count on seeing the mountain all the time. As the tallest peak in North America, it manufacturers its own weather, which often puts it behind a screen of clouds. Yet when the mountain is out, as the Alaskans say, it is *out*. Rising almost directly from the plain on which it sits and dwarfing the other peaks of the Alaska Range to which it belongs, it fills the sky.

My wife, Liet, and I first caught a glimpse of McKinley in early morning when, after sleeping through the nearly perpetual twilight that is an Alaskan July night, we looked up from the heavy patchwork quilt covering us and saw it through the pane of one of the cabin windows—a silent presence, pinkish white against a pale blue sky. No wonder the Indians called it Denali, "the high one." We rose to get a better look at it and stepped out into the cool, fresh air with a lot more vigor than we normally have when we get up at home.

I don't know why, but my eyesight seems to improve whenever I am in Alaska. I could see the needles on the spindly spruces that framed our view, the pebbles on the path leading to our cabin, the pink wild roses at the end of it. Though we were gazing at the mountain 29 miles away, its twin peaks and snow-covered slopes seemed much closer.

I had been to Camp Denali twice before, but Liet—who favors southern climes—never had, and I wondered what her reaction would be. It lies north of McKinley on a ridge facing the mountain. This is not a place for everyone. There is no TV, no bar, no commercial entertainment. But as the brochure says, "If you wish to experience Denali National Park in depth, to live in wilderness, not at its edge, to actively vacation and learn, you will not be disappointed." Nor would Liet; as it turned out, she had only to behold the mountain to be won over.

We had arrived the night before after a long but satisfying ride from the park entrance in a camp-owned bus. Denali's one major road—which winds up over hills and along the sides of mountains—is unpaved for most of its length, and the few authorized vehicles that use it must travel at 35 miles an hour or less, which has the least impact on the wildlife and gives riders plenty of opportunity to see animals and absorb the scenery.

The trip began with the silence of strangers, our fellow passengers, preoccupied as they looked out the windows at the park's enormous vistas—treeless green subarctic tundra rolling across broad glacial valleys to mountains with black crumbling peaks, behind which rose mountains higher still, *(Continued on page 110)*

Call of the wild, top to bottom: Arctic forget-me-nots, part of the Denali National Park's floral carpet; hikers above Camp Denali; camp bus passengers alight to behold Mount McKinley in all its glory; a camp log cabin and outhouse; the mountain floating like a cloud; anemones on the tundra; the mountain in early morning.





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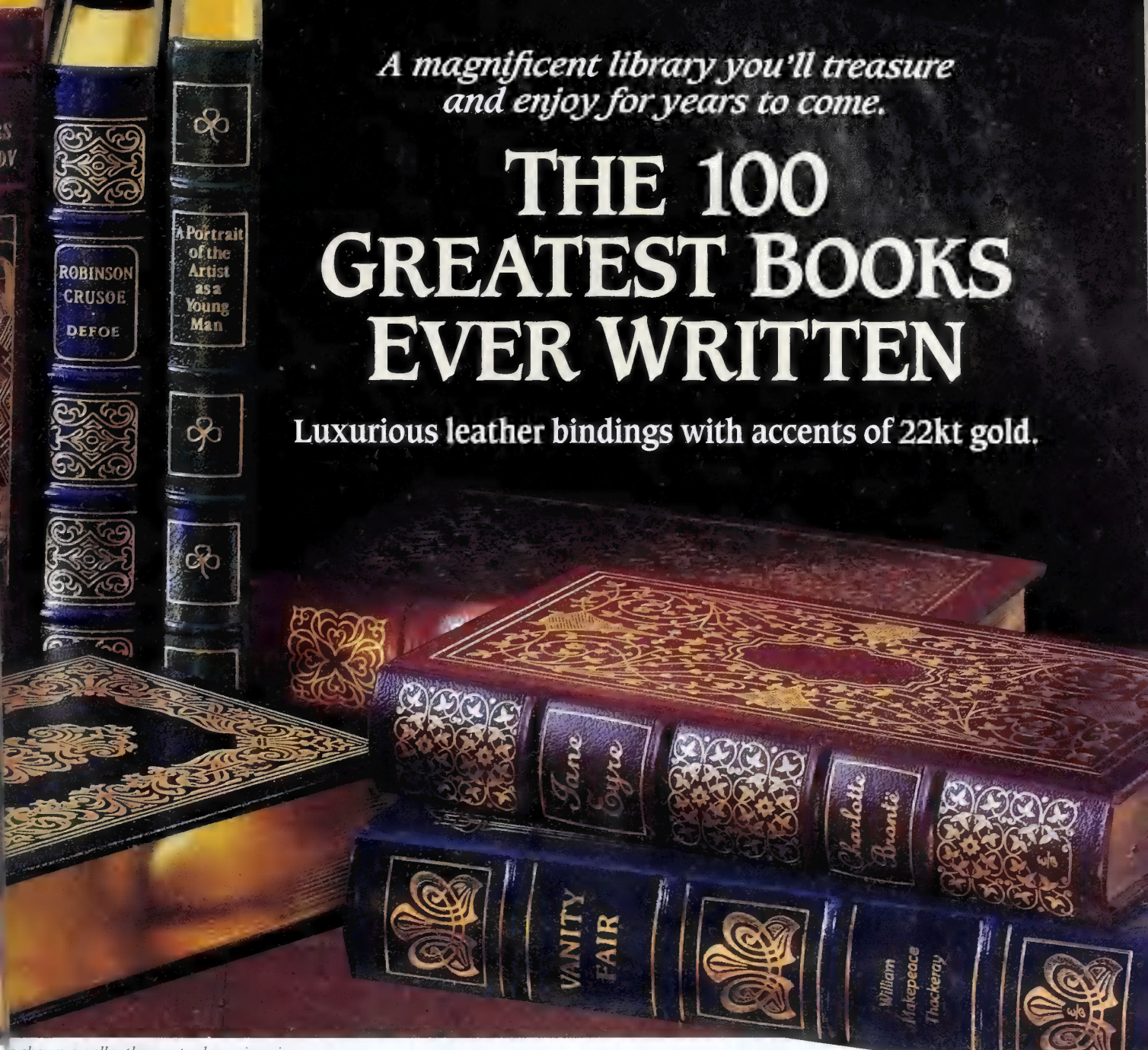
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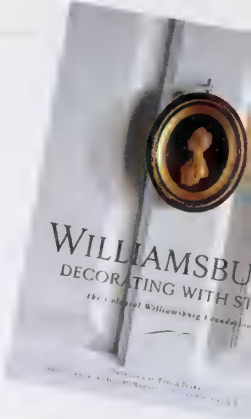
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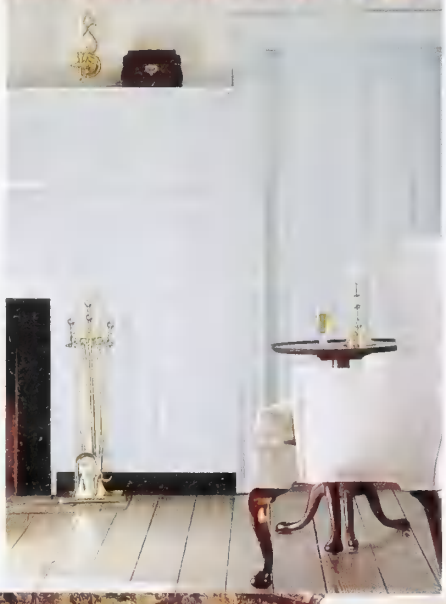




As a recent book illustrates, 18th-century citizens of Williamsburg reveled in bold paints and wallpapers

By Elizabeth H. Hunter

Although her sojourn in Colonial Williamsburg, Virginia, ended months ago, Tricia Foley still can't believe her good luck—to have lived in the 18th-century town off and on for a year as she researched and photographed her book, *Williamsburg: Decorating With Style* (Clarkson-Potter, $30). She took up residence in the Nelson-Galt house, where Thomas Jefferson's doctor had lived, and was given keys to all the other historic houses. "I could wander in and out," she says, "poking into rooms where tourists almost never go, walking through gardens at sundown, studying the way a window is latched or a bed hanging is looped—simple, functional design elements we can still learn from today."



The green of the Brush-Everard parlor (above) proclaimed a fashionable owner of the early 1770s. The sky-blue paint in the Nelson-Galt house (left) was discovered in a recent analysis. Below: Striped wallpaper, like that in the Wythe house, was popular in the 1780s.



Many of these elements made their way into Foley's book, along with large, lush photographs, all by Jeff McNamara, of sparely furnished, brilliantly colored rooms. Foley zooms in on other details—slipcovers made as they were before zippers were invented with bows to tie them, copperplate-printed toiles, a brass grate in a fireplace.

While Foley admits to a fondness for neutral schemes like the cream and khaki of the Peyton Randolph house—"I felt I had died and gone to heaven when I walked into the all-white bedroom"—she never plays favorites in the book. A flip through its pages reveals an astonishing range of colors from brilliant verdigris in the Brush-Everard house and Prussian blue in the Governor's Palace, to soft, buttery yellows. Indeed, the book may be something of a shock for readers who haven't been to Williamsburg in a decade or so. Colors have changed dramatically from the dusty blues and greens made famous during the Colonial Revival period, as current curators call the restorations there of the 1930s through the 1950s.

"Extensive paint analysis over the past fifteen years has allowed us to reevaluate colors used in the 18th century," says Edward Chappell, director of architectural research. As the latest paint and wallpaper research shows, well-to-do citizens in the late-Colonial period were bold decorators. "They used more patterns and colors than any Colonial Revivalist could have imagined," says Margaret Pritchard, Williamsburg's curator of prints, maps, and wallpaper. This March, Martin Senour Paints will launch a new line of Williamsburg colors to reflect the latest discoveries, but none of the dusty old colors will be dropped from the list. As Chappell points out, "The Colonial Revival is part of our history too." ■



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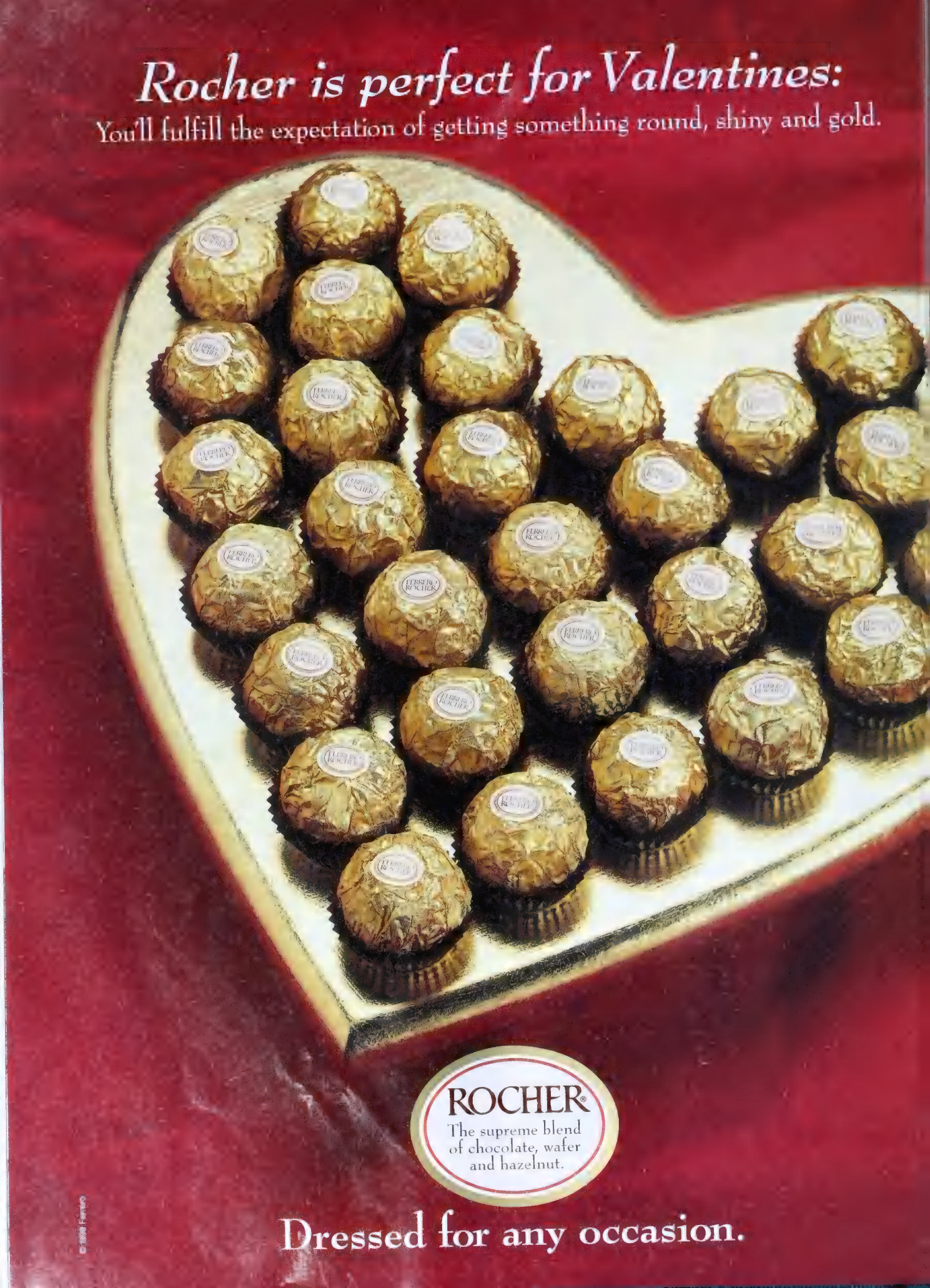
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PAMPERING BEGINS AT HOME

I still remember how ambivalent my wife, Jane, and I were as we went off to visit our first spa. Invited to spend a week at the famous Golden Door in California, we arrived feeling unconscionably self-indulgent, a residue no doubt of Methodist childhoods that emphasized doing good for *others*.

By the second day, however, we were happily doing good for ourselves. We found the schedule—of early morning walks; strenuous exercise offset by relaxing massages, body scrubs, and facials; and delicious healthful food—just what our stressed bodies and psyches needed.

Since that visit, massages have become a part of my take-care-of-yourself regimen, and Jane now gives our daughters and friends gift certificates for a day-spa visit on special occasions.

Obviously, we ex-puritans are not alone, as this issue of House Beautiful will show. We all are learning that taking care of ourselves is the first step in taking care of others. For proof, see our big portfolio of home spa-baths, along with a roundup of new fittings and fixtures for them, plus an update on the phenomenal growth of day spas around the country including Avon's recently opened facility in New York's Trump Tower. Here, California designer Barbara Barry has created interiors that envelope you with a sense of well-being.

I had that same comfortable sensation the first time I went into the Catherine Memmi Boutique on the rue Saint Sulpice in Paris. Our Paris editor, Carolyn Englefield, was with me, and I told her we had to do something in House Beautiful with Memmi's wonderful merchandise—those pale table linens, cashmere throws, matte-finish ceramics. Carolyn did me one better and photographed the shop owner's 17th-century Normandy farmhouse (a bedroom is on our cover), where the same objects are equally at home. And all are practical, for although Memmi likes luxury, she finds the ultimate beauty when these objects are in use.

Every one of us has an idea about which indulgences are personally acceptable. It is the theme of this issue, dear reader, as we approach Valentine's Day, the traditional moment to indulge our loved ones.

Maybe it's Jane's turn to be given a day at the spa.

Louis Oliver Gropp

EDITOR IN CHIEF



The living room's 18th-century Aubusson tapestry is framed by padded walls covered in silk—actually cabinets that open to reveal a fax machine and stereo equipment. A Napoleonic bee-patterned silk from Scalamandré upholsters the gilded Empire chair. The window-seat recess where Adrienne Vittadini likes to sit and sketch is mirrored to enlarge the view of the park.

ISLE OF CALM

At home in Manhattan, fashion designer Adrienne Vittadini likes to relax among old-world antiques that she puts together with a fresh, modern flair

By Christine Pittel
Photography by Oberto Gili
Produced by
Sarah Kaltman Cantor











Adrienne Vittadini (above center) prefers an ottoman (top) to a coffee table. For her birthday she asked for this 18th-century violin (above right). The gallery (above) is as blond as Vittadini.

Designing comes almost as naturally as breathing to Adrienne Vittadini, whose name is synonymous with casually elegant sportswear. When she and her husband bought this Fifth Avenue apartment for its spectacular over-the-treetops view of Central Park, she knew exactly how she wanted to live—surrounded by fine antiques and family heirlooms in the classical European tradition. Yet she wanted to put these elements together with a modern sense of lightness and ease.

Working with decorator and close friend P.J. Caretti, she first tuned the architectural details just as she would the proportions of a sweater. She raised the doorways to create a better line and eliminated the doors breaking up the entrance gallery. Here is where minimalism momentarily overrode her collecting habit. The space is furnished with four ballroom chairs inherited from her Milanese mother-in-law—and not much else. "A long dramatic room like this should either be filled with paintings or practically empty," Vittadini declares.

It was Caretti's idea to knock down a wall and sacrifice a bedroom to expand the boxy living room. Then he added two fluted columns, gilded to a mellow glow, to define but not isolate the new space. "I like certain things on a grand scale," says Vittadini. But then she pulls back to the small intimacies of family photos, tortoiseshell boxes, and tattered pillows so the atmosphere never becomes intimidating. The ample sofa under the airy Aubusson tapestry is more inviting than imposing.

All the furniture is upholstered in Vittadini's favorite shade of lustrous cream-colored silk with walls and carpet to match. "This apartment is not huge, so I felt it was important to keep everything the same color—to make you feel enveloped and embraced," she explains. The crean recedes quietly into the background to let the eye rest on the graceful curves of a pair of sleek Italian Art Deco chairs, on a spray of orchids on an Empire table not far from a Regency chair. "When each piece has integrity of line, it all jells," says Vittadini.

For the bedroom, she turned to another friend and decorator, Larry Laslo, for help. "After a hectic day, you want to come home and be soothed," she says, so they covered everything in restful dove gray linen, trimmed with white and enriched by old master etchings on the wall



Candles in a 19th-century Russian chandelier catch the gleam of gold outlining the paneling in the dining room. The linen-draped table is arranged with Herend and Ginori china and Baccarat crystal.

FOR MORE DETAILS, SEE READER INFORMATION



For a clean look in the master bedroom, Adrienne Vittadini draped white linen over the headboard and chose pure white Pratesi sheets. Rogers & Goffigon linen make up the bedskirt and matching shade. The parchment-covered Jean-Michel Frank cabinet, a reproduction from Holly Hunt, and Venetian stools upholstered in ponyskin add chic dark notes.





CLEAN COUNTRY

For designer and shopkeeper Catherine Memmi, who finds beauty in rigor and order, a 17th-century Normandy farmhouse was the perfect setting in which to prove that country and cozy are not necessarily synonymous

By Christopher Petkanas Photography by Francis Amiand Produced by Carolyn Englefield



In France, 1993 was a bad year for minimalism. And beige. "People laughed," says Parisian Catherine Memmi, recalling the reaction to the spare and sparely colored home furnishings she designed for the boutique she opened that year in Paris and, later, Deauville. "Even those who liked what I did found it austere—'too Japanese,' they said. It's hard to believe now, because pure and sober has become *the* look, but I think I was the only one in France doing it then."

Priming her for the challenge was a project Memmi had begun three years earlier: grafting the same unblinking aesthetic onto a 17th-century farmhouse in Normandy, where she grew up. The nine-room, half-timbered house, shown here, is used by Memmi, her husband, and their three young sons as a weekend retreat.

"I wanted to show that country doesn't have to mean cute and cozy," she says, "that it can mean airy, structured, and modern. I also sought to show a rapport with nature by choosing natural colors and materials."

Memmi's farmhouse had been decorated in a "typically English style that was charming but not at all me." Four shades of white—true white, gray white, blue white, and sand white—erased the sugary memory of pastel wall paint and sprigged paper in the two salons, kitchen, and bedrooms. Floors wear their original terra-cotta tiles, or sisal or low-pile ivory carpeting. Cotton duck and raw linen were fashioned into simple straight-hanging curtains. "Everything I did served to point up the assets of the house—the beamed ceilings, the stone fireplaces," says Memmi.

With their improved economy, the French have come around to her way of viewing interiors, says the designer. "Economic change alters people's notions of luxury. There's a feeling now that it's almost indecent to surround oneself with things that are costly but purposeless," reflects Memmi. "We're discovering that real luxury means space . . . light . . . objects whose beauty comes from their being used."

In Catherine Memmi's main salon (opposite), a wing chair is slipcovered in linen, a chestnut ladder lends its sculptural presence, and a faience cachepot forms a still life with dishes from Memmi's boutique. Above: The half-timbered farmhouse and a few of Normandy's fabled bovines.


COTE SUD



Country comes clean under the whitewashed beams of the main salon, where Catherine Memmi placed her own cotton duck-covered footstool, Rue de Tournon sofas, and perfectly square Weekend coffee table in ash. Sisal floor covering and linen curtains are typical of the natural materials and colors seen throughout the house. Fireplace is 18th-century. Affole floor lamp from Lieux, Paris.











An enchanting free copy of a Gustavian chair stands ready in the smaller of two salons. Here a 19th-century facade added to the 17th-century fireplace is in the process of being removed. Opposite, clockwise from top left: Matte bowls from Catherine Memmi boutique. Pulled up to the bleached and patinated pine kitchen table from Astier de Villatte are an 18th-century Provençal rush-seated armchair and Memmi's own linen-covered chairs. More matte ceramics and Laguiole cutlery. Tilt-top mulberry wine table.











The whisperingly subtle gray white of the master bedroom goes hand-in-glove with the natural tones of Catherine Memmi's own-design bed clothes. Pastel is by local artist Antoine Vit. Opposite page, clockwise from top left: Memmi's buttoned merino wool-and-linen cushions. Philippe Parent woven rattan chair, 18th-century walnut desk, and Nick Munro's Petit Déjeuner tea service in the master bedroom. An antique notions-shop cabinet and a Memmi-designed bath sheet of waffled cotton reversing to terry cloth. The designer's almond-milk soap, silk face brush, and a pile of her luxurious bath linens.

FOR MORE DETAILS, SEE READER INFORMATION

REALMS OF LIGHT

Without moving any walls or enlarging any windows, Benjamin Noriega-Ortiz transformed a dark apartment with luminous paint, shimmering fabrics, and pale rugs

By Elizabeth H. Hunter Photography by Peter Margonelli
Produced by Dara Caponigro





"I really don't like to go in and destroy everything," says Benjamin Noriega-Ortiz, who designed a dramatic makeover for this New York apartment but left the dining room basically intact with its Zuber wallpaper and brass chandelier. Opposite: Some of the most luxurious touches—silk embroidery on the heavy wool curtain, covered buttons for the sheer wool slips on dining chairs—were inspired by the Metropolitan Museum of Art's Costume Institute exhibition "Haute Couture." Curtain fabric from Coraggio Textiles.



For fifteen years chintzes, stripes, dark floral rugs, and heavy antiques worked well in this New York apartment. "All the pattern covered a multitude of sins—perfect for three children and a dog," says the owner. But once their last child was off to college, she and her husband decided to lighten up. They told designer Benjamin Noriega-Ortiz to make the place peaceful, elegant, a good background for the photography they had begun to collect, and not too serious.

Noriega-Ortiz knows how to lighten rooms. Born and raised in sunny Puerto Rico, he was shocked when he came to New York and saw so many dark apartments. "I always want to open up everything—let in light and air," he says. In this living room he took down fussy balloon shades and replaced overpowering antiques with bleached burl tables—pedestal and drum styles. He re-covered brown-toned chintz sofas with pale ribbed silks and textured cottons, and sent the figured rug out to auction. He even took books from the shelves because "they make a room dark," creating space for a rotating display of photographs instead.

Although the owners had given Noriega-Ortiz free rei to change anything he needed to, they were amazed at "th magnificent job he did of working with what we had." Indeed the dining room stayed almost the same. Noriega-Ortiz love the fine scenic wallpaper, but spiffed up the chairs with bu toned covers that look like fragile little blouses. Glamorou new curtains swish across the arch between hall and dinir room. "I like the drama of keeping the table hidden until ju before dinner," says the designer, "but doors would hav blocked too much light." The wool curtain conceals dinn party preparations completely; the gossamer curtain is pulle across when many small candles light a buffet table.

Noriega-Ortiz's creamy palette contributed most to th incredible lightness here. Wall colors for hall (pale khaki), li ing room (sage green), and master bedroom (oyster white) a so close in value that the overall effect is subtlely mon chromatic. "I love the way everything works together," sa the owner. "Before Ben redecorated, each room had a differe look. Now the whole apartment has one serene flow."

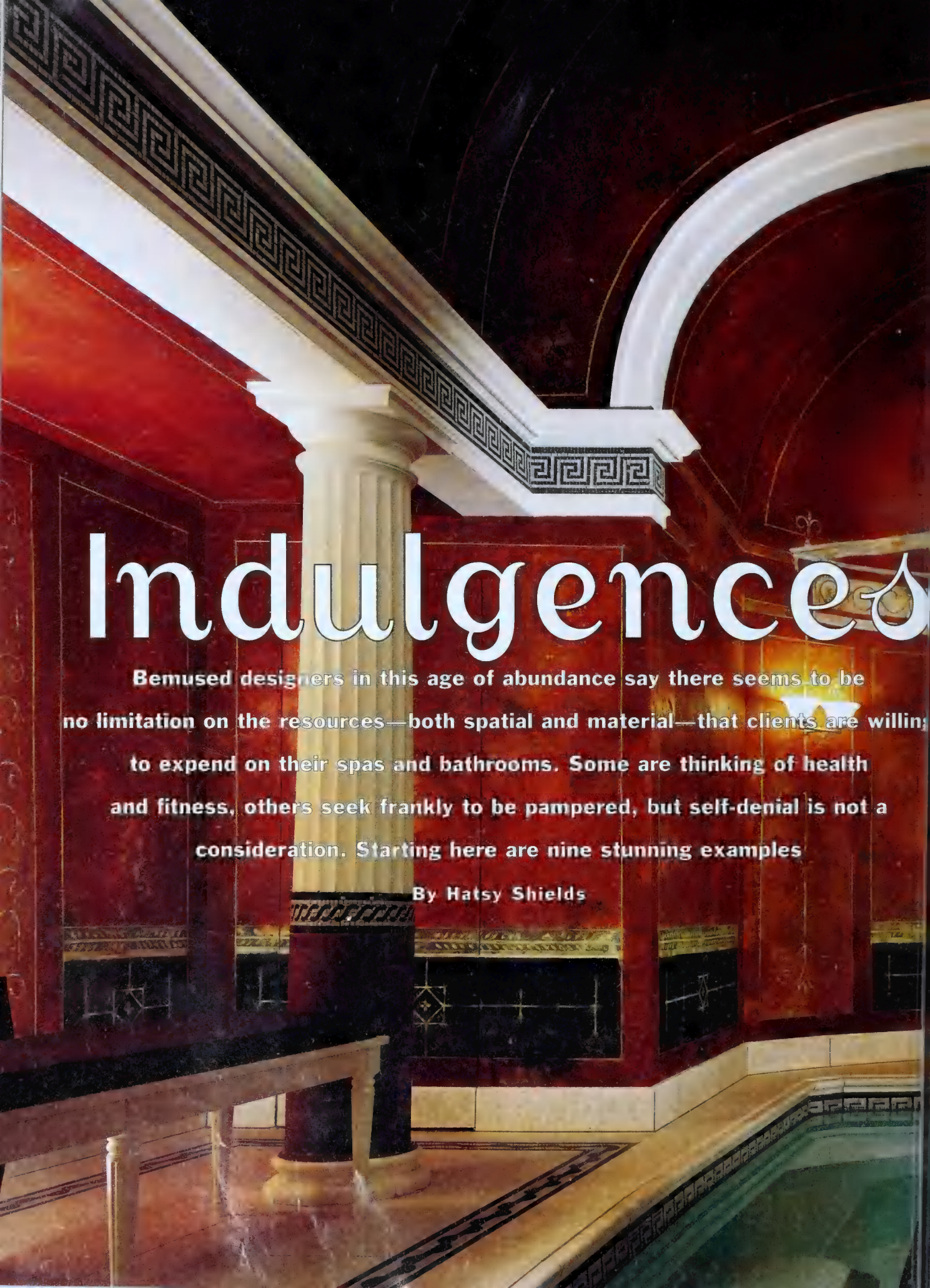
Preferring paint to wallpaper and textured fabric to prints, Benjamin Noriega-Ortiz depends on shapes to engage the eye. In this living room (above and right), the variations in form include the pedestal tea table, curved loveseat, coffee table with sculptural base, Louis XV–style armchair. Photograph above sofa by Tina Barney.

SANTA FE STYLE
ANTIQUE IRON
NEW ENGLAND
ISRAEL



"If I had to choose a favorite room," says the owner about her redecorated New York apartment, "it might be the powder room." The seemingly weightless glass wash basin is ideal for a tiny space, as are reflective walls—one of mirror and three of silver-leaf paper. Benjamin Noriega-Ortiz designed the tall lamp attached to the stone ledge. Photograph is The Brick Layer *by August Sander. Opposite: The master bedroom's original ornateness—chintz bed hangings, elaborately upholstered headboard—gave way to Zen-like serenity. The bedspread recalls a tatami mat. Blue silk from Christopher Norman; cream-colored chenille at KirkBrummel. Swing-arm lamps of brushed brass from Nessen.*

FOR MORE DETAILS, SEE READER INFORMATION



Indulgences

Bemused designers in this age of abundance say there seems to be no limitation on the resources—both spatial and material—that clients are willing to expend on their spas and bathrooms. Some are thinking of health and fitness, others seek frankly to be pampered, but self-denial is not a consideration. Starting here are nine stunning examples

By Hatsy Shields



The onetime tractor barn of a family manor overlooking the Saint Lawrence River in Quebec now houses a pool and exercise hall worthy of Pompeii before the eruption. It was created by David Birn, a set designer specializing in opera—not that far-fetched a connection.





Facing a grassy courtyard, the tractor barn-turned-spa in rural Quebec (two views above and preceding pages) includes the pool room at left, the gym at right. The owner, a masterful landscape designer, had the imagination to hire a creator of opera sets, David Birn, to remodel the space for him. Birn is also an instructor in theater design at New York University's Tisch School of the Arts, and he reimmersed himself in ancient architecture to prepare detailed maquettes for the Greek island landscape on the walls of the gym, the antiqued Pompeiian-style painted plaster of the pool room. Decorative artist Philip Creech executed the paintings.

"People want to come home and feel like they are in their own private Canyon Ranch—intimate, luxurious, and pure," says Mark Bombara, who designed an exercise and massage room for a couple at the Junior League of Boston Showhouse (both views, below). For cleanliness, Bombara slipcovered the chairs and massage table in washable white fabrics. Polished chrome shelves gleam hygienically. A wall draped in canvas and a cotton matting on the highly glossed oak floors look cozy and absorb sound. In this small room the designer uses mirrors like windows to extend the space and magnify the light. "A home spa needn't be huge," the designer insists.

"I am a tub person," says Ellen Levine, the busy editor of *Good Housekeeping* magazine, and she planned her new country house so that when she sinks into the marble-topped bath by Waterworks (opposite) she can look out the window at rolling fields and flights of wild turkeys. For a tub with perfect contours—comfortable back support, enough length to submerge knees but not require the last drop of hot water—Levine hopped into sample models in practically every plumbing showroom in New York. Blue-green soapstone tops a Shaker-like cherry washstand, introduces color and richness. Levine's architect, Ann Kalla, says, "We plan a bath as an important room for important rituals."











The owner swims for fitness and collects antiques for pleasure. The design mission for the living-dining pavilion, one of three side-by-side boxes comprising a rural New York house, was to accommodate both treasures of antiquity and a pool with a motorized current (above). Says the Manhattan-based architect Leslie Armstrong, "The water is beautiful to look at from the living area." Armstrong set the 28-foot-long pool at an angle within the rectangular space to provide interesting display areas. A red ceramic tile path runs through the entire complex.

The architect of this minimalist master bath (left), S. Russell Groves of New York, worked with a combination of durable materials including concrete for the walls and floor, industrial lighting fixtures, and stainless-steel counters. Yet there are luxuries: A long bathtub allows the six-foot owner to stretch out, and a hand-held shower provides a powerful jet, "a universal request," according to Groves, who adds, "Another challenge is aesthetic. Our materials are low-tech and the look is spare, but the warmth provided by the play of light on hand-troweled concrete is all the more effective."

"A guest bathroom should say 'Make yourself at home.' There should be piles of luxurious towels, lots of space to put your things," says New York architect Joan Dineen. In a Manhattan loft she designed a freestanding cabinet of maple topped with glass shelves (opposite) to lend privacy to the toilet. Thick glass panels divide this small room into three distinct zones, each borrowing light from its neighbor. A recessed mirrored ceiling in the lavatory area offers an illusion of infinity. Shards of Coke bottle-green glass sparkle in the vanity top of terrazzo. Sink and faucet by Kroin.





"It's your sanctuary," says the London designer Kelly Hoppen about the bathroom. "Nowhere is the feel-good factor more important." In her own cosseting London bath (below) she chose the widest ceramic tub she could find and lined its shelf with pots of orchids, her favorite flower in such a space because it loves steam and, she says, "has a calming influence." Hoppen, the author of the decorating book *East Meets West* (Rizzoli), always designs for serenity, which she considers the quintessence of Japanese and Chinese styles. Chalk-colored walls bear a broad taupe band that is echoed in the flannel-and-linen shower curtain. Balinese chair is carved from a single piece of wood.

There's nothing cubbylike about this shower (left) designed by its owner, curtain and slipcover maker Monte Coleman, for his Upstate New York weekend house. From it he can gaze out through the glass door of the grade-level space and see the evergreens and mossy rocks of his private view. After padding barefoot in his garden, he uses the primitive African stool as a perch for washing his feet. The shower is lined in sixteen-inch limestone squares and paved with smaller glazed ones. The secret to the agreeably antique look of the brass fittings: new ones—unlacquered.

"I can't cleanse myself in a room cluttered with knickknacks," says Andrea Zorn, explaining the spareness of the bathroom she shares with her husband (opposite). So the program for Chicago architect Mark Sexton was to "build everything in." The Zorns' streamlined Lincoln Park house is so stunningly pure that location finders for films and commercials beg to rent it (Kathleen Turner is emoting there as we go to press). The little Zorn boys use the steam shower when they have stuffy noses, and they bathe in the Kohler Watersilk whirlpool with their father. The whirlpool is a nightly ritual for Mrs. Zorn: "It's my favorite way to get warm in the winter." A reheating coil maintains the tub's temperature, and the stone floor is heated by a timed system that kicks in at four in the morning to warm the toes of the earliest riser.





TOUCHES OF LUXURY

Today more and more of us are turning to massage, aromatherapy, and the pleasures of the bath to relieve the stress of our fast-paced lives. House Beautiful has collected a group of glamorous bath accessories to enhance the at-home haven in which we renew the body and nurture the spirit

By Kathleen Mahoney Photography by Nedjeljko Matura

Towel rack (left) at Waterworks. Iridescent shower curtain, Calvin Klein. Beechwood bin and dowel bath mat (below) from Agape. Opposite from top to bottom, left to right: Wall sconce with frosted glass shade from Estiluz. Azcast recycled aluminum soap caddy and tissue holder. Colombo's chrome towel holder. Wavy wastebasket at Simon's Hardware. A tray of containers; a corner soap basket, both from Waterworks. Grab bar, Valli & Valli. Toilet brushes, ceramic containers from Colombo. Czech & Speake's china tumbler with holder.

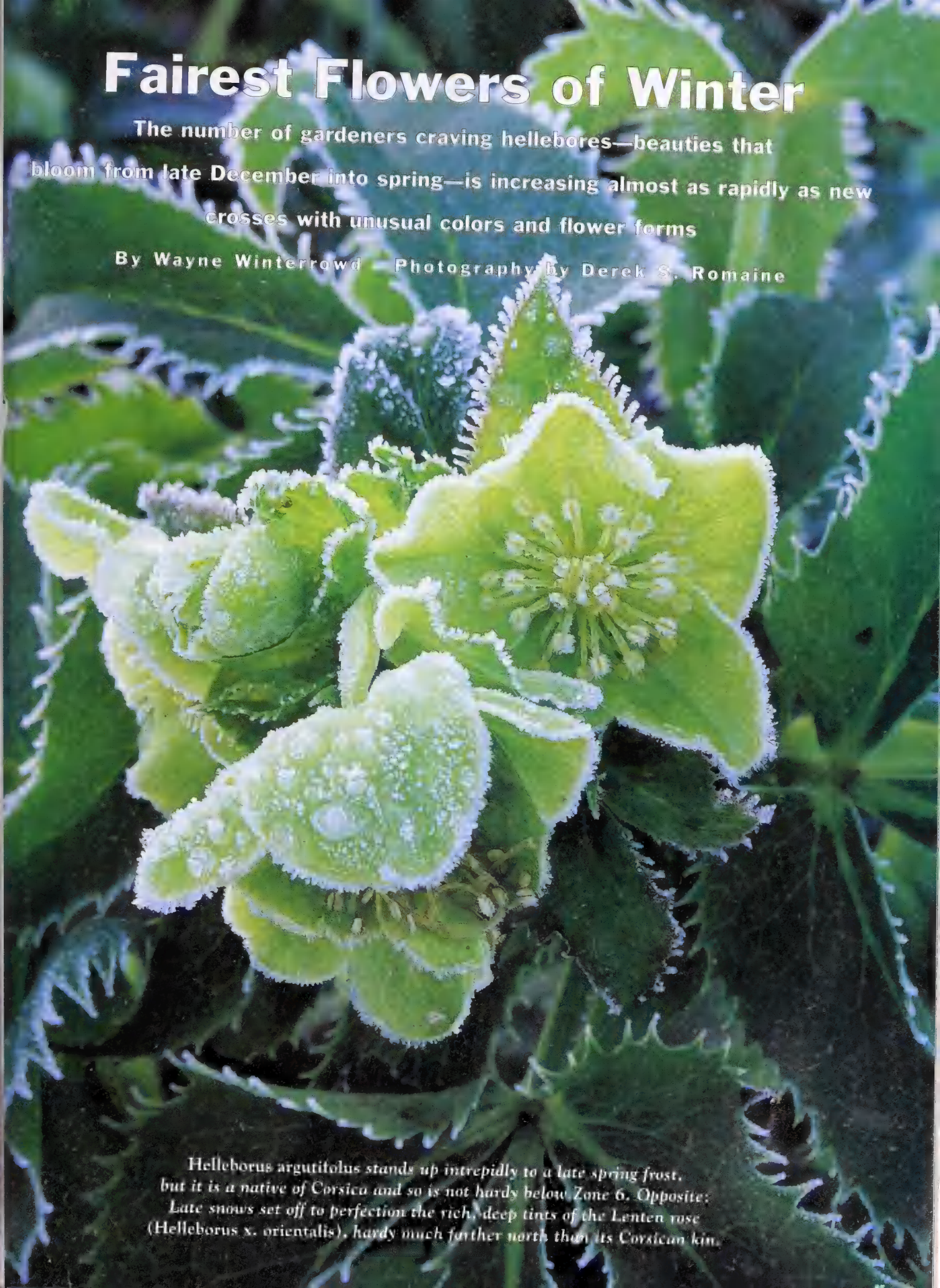
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Fairest Flowers of Winter

The number of gardeners craving hellebores—beauties that bloom from late December into spring—is increasing almost as rapidly as new crosses with unusual colors and flower forms

By Wayne Winterrowd — Photography by Derek S. Romaine



Helleborus argutifolius stands up intrepidly to a late spring frost, but it is a native of Corsica and so is not hardy below Zone 6. Opposite: Late snows set off to perfection the rich, deep tints of the Lenten rose (Helleborus x. orientalis), hardy much farther north than its Corsican kin.



"If possible," the English garden writer Margery Fish suggested in her 1964 book, *Gardening in the Shade*, "I think hellebores should be grown as separate clumps, so that each plant makes a picture. . . . I like to come across my hellebores in odd places." Of course, she knew it was *not* possible, for when one comes to love these early bloomers, the pleasant spots under the holly or against the steps of the garden shed quickly run out. It is easy for the whole place to go to hellebore, especially nowadays as unfamiliar species, new crosses, unusual color patterns, and flower forms become available.

The season in which they bloom is hellebores' first charm. (The second is length of bloom time; the petals, actually sepals, sometimes last two months.) In cold gardens, few plants flower between late December and early March, and those that do are mostly shy things: witch hazels, winter viburnum, and snowdrops. Hellebores, by contrast, are boldly beautiful—flowers that would command as much attention in high summer as on a cold raw day in February.



"Hellebore" is a mellifluous word, though even in English it seems to preserve a shadow of its dark, ancient Greek meaning, "food to kill." All species of hellebores, native to the limestone regions of Europe and Asia, are poisonous. How happy then that the common names of the two most widely grown species have a more cheerful sound. *H. Niger*, the earliest to bloom, is called the Christmas rose, and *H. orientalis*, flowering a month or so later, the Lenten rose. John Parkinson, the great 17th-century botanist, first noted the similarities between the two flowers ("like unto a single rose"), and it fits if one thinks of the wild, five-petaled English eglantine.

At its best the Christmas rose is stunning. A well-established clump can form a bouquet of fifty snow-white flowers. But "well-established" are the key words, for *H. niger* is notoriously slow to settle in and cranky in its needs, which include cool dappled shade, a humus-rich limy soil, and plenty of moisture. Once established, it should never be disturbed.

As often happens in families, the Lenten rose has stepped forward to make good the deficiencies of its cousin. *H. orientalis* is hardy from Zones 9 to 3, a range few other garden aristocrats can claim. It would prefer a fine, moist, semi-shaded spot, but will put up with far less.

Breeders have had their greatest fun with the Lenten rose, for in addition to possessing a wide color range as a pure species, it readily accepts crosses with others in the genus. Dan Hinkley and David Culp in America, Elizabeth Strangman and Robin White in England, and Gisela Schmiemann in Germany have brought into existence flower forms ranging from five-pointed stars to perfect circles and doubles, in luscious shades of acid green, cameo pink, carnelian red, slate blue, and satin black. When a particularly fine cross occurs, it is given a name such as "Pluto," "Celadon," or "Cosmos," but these will always be expensive to buy ($25 and up) because they can only be propagated by division, a very slow process for species that resent root disturbance. Flowers of hellebores propagated from seed will rarely be identical to those of the parent plants, but flowers of seedlings produced by careful hand-pollination may surpass the beauty of their forebears.



Part of the fascination of hellebores is their endless range of shading, freckling, and veining. Opposite, clockwise from top left: **Helleborus x ericsmithii,** ***among the most beautiful crosses yet made with the Christmas rose. Lenten roses will be happy growing anywhere that hostas do. The merlot color of this Lenten rose in breeder David Culp's garden makes a dramatic contrast to the sunny yellow of daffodils.*** **H. Argutifolus** ***with thick-belled clusters. Lenten rose with freckles. A white Lenten rose with snowdrops at its feet. Above, from left: One of the best white forms of the Lenten rose, developed by English breeder Elizabeth Strangman at her nursery in England. Lenten rose with pink-edged sepals.***





Although this Lenten rose is still called a seedling, its fine color and perfect flower form deserve a cultivar name. Opposite: Even when bred as a double, the Lenten rose never loses its innate grace.

FOR [illegible] DETAILS, SEE READER INFORMATION

IMPERFECT BY DESIGN

Barbara Milo Ohrbach has several theories for stress-free styling. Her own stone carriage house—its illusion of casualness achieved slightly less easily than it might appear—is her lab

By Carol Prisant
Photography by Thibault Jeanson Produced by Carolyn Englefield



The living room floor (right) was restored with new cement and brick like that in the original carriage house. In typical Barbara Ohrbach fashion, under each table is found some small, useful furnishing: a footstool, a dough box full of magazines, a copper bowl for pinecones or potpourri. An exuberant needlepoint-covered Italian loveseat is bracketed by two more, both slipcovered in sober linen. A Belle Époque fireplace screen depicts the seasons.


SPLENDID
LEGACY
The English Garden Abroad
Visions of Paradise

Ohrbachiana, clockwise from left: At the far end of the long living space, replicas of vintage cabinets frame the dining table. The center island, with its milk glass top, was built by Barbara Ohrbach's father; cookbooks are shelved in a French baker's rack. Softly illuminating both diners and an assemblage of antiques is a red glass lantern. The provincial dresser holds part of a collection of transferware thirty years in the gathering.









If we all had bulging, multigenerational attics, we could all live in rooms that look as ancestral and relaxed as these. Or if we took the advice of author, lecturer, and former antiques dealer Barbara Milo Ohrbach, we could fake it really nicely. Because Ohrbach, in a previous incarnation as proprietor of Cherchez—a Manhattan shop that combined home furnishings with American and European antiques—purchased virtually every item in her comfy upstate New York house, with the exception of the inherited rug in the living room.

Not coincidentally, the house epitomizes her theory of design. That pair of blue vases on the mantel in the living room, for instance? See the one that's, yes, kind of askew? It is lesson number one in a decorative nutshell: *Accept imperfection in all things, especially if they bring you joy.* As her former carriage house-servant's quarters does. As do its living room floors and dado—both, uniquely, concrete. As do all those fading textiles, scuffed baseboards, and occasionally tilted lampshades. *Too much maintenance,* Ohrbach states in lesson two, *is what makes American houses look too "done."*

But have you noticed those carefully stacked books? The precisely lined-up pictures? The fastidiously arranged displays of china, antique boxes, and baskets? That neatness longing to get out? Her nonchalance was hardly achieved painlessly. "Well, I've had to train myself over the years," Ohrbach admits. "I'm the world's worst perfectionist."

Twenty five years ago, she and her husband, Mel, native New Yorkers, bought this house as a summer retreat. Now they live the quiet pastoral life here, with plenty of guests all year





Centennial Queen Anne chairs (above) complement a treasured embroidered tablecloth and one of the several tablesettings Ohrbach likes. Here she combines antique Staffordshire plates and modern glassware with the limited-palette flower arrangements she advocates in her recent book,* Tabletops. *Left: Set on an old silverplate tray, the centerpiece includes seasonal vegetables.

This all-purpose living room is white because Ohrbach likes to shuffle things—rugs, pillows, slipcovers, collections of tabletop antiques—as the mood strikes. Her husband thinks their furnishings should be on wheels

Everything here functions. Nothing sits empty, and nothing goes to waste. Barbara Ohrbach believes that using antiques—caring for them, passing them on—is a form of recycling



On a midsummer morning, Barbara and Mel Ohrbach are seen under the arbor (below) at the herb garden's entrance, with containers of hydrangea, cockscomb, button mums, and daisies, and the annual scented and flowering geraniums in pots which thrive in their extensive gardens. Right: Climbing hydrangea flows over the weathered stone walls and laps at a window, where a small bisque bust surveys a guest room from the sill.

long. Their numerous bedrooms, originally servant's rooms over the six-car garage, are currently guest rooms, filled with occasional nieces and nephews and the terry-cloth robes and slippers, toothbrushes, shampoos, and bedside snacks that Ohrbach deems essential to visitor comfort.

Luckily, the Ohrbachs didn't have the money initially to replace a bank of garage-type doors, because today the entire length of the spacious living room-cum-dining room-kitchen can be opened, on mellow summer mornings, to a tidy herb garden and the mountain views beyond.



This all-purpose room is white, as are the other rooms, because Ohrbach likes to shuffle things—rugs, pillows, slipcovers, collections of tabletop antiques—as the mood strikes. (Mel thinks their furnishings should be on wheels.)

But white walls unquestionably make the least obtrusive backdrop and the best foil for her mix of good yet unpretentious French, Italian, and English furniture and decorative Americana, like flea-market doilies and modern lampshades sashed in tassels.

Everything here functions. Ohrbach totes her baskets to the farmer's market and stores necessities in every good-sized box. Her prized blue and white Staffordshire gets put to work for dinner parties, while containers burst with leaves, shells, flowers, or potpourri—the last a specialty. Nothing sits empty, and nothing goes to waste. Ohrbach believes that using antiques—caring for them, passing them on—is a form of recycling. She says that collecting itself is something that "no one who values beauty, and uses it with daily pleasure" should feel remotely guilty about although, fully furnished, she seldom buys anymore.









Useful treasures, clockwise from above left: On a needlepoint tray, a collection of tortoiseshell. A book, a nosegay, and tins filled with cookies are on-hand to coddle guests. The "Scotch" guest room was once used for plotting but now displays a minor gathering of the clans; the box at the bed's foot is stamped "Dundee Cakes." The guest room corner is softened by a fabric screen, near which an old desk doubles as a dressing table.

FOR MORE DETAILS, SEE READER INFORMATION



Two-Part Harmony

Must the American suburban house be inhibited by habit? Architects Gisue and Mojgan Hariri think not, and soar free of the expected in a double-wing design in Virginia that respects its verdant site and balances domestic comfort with architectural drama

By Martin Filler Photography by Jeff Goldberg/ESTO





Under a folded origamilike roof, the entertaining wing of Hariri & Hariri's Riverbend House (left) in Great Falls, Virginia, floats above the sloping terrain on columns far different from the Colonial variety more common in this Washington, D.C., suburb. Living and dining rooms are on the second floor of this dramatic balconied structure. Behind the freestanding stucco wall, in which a slot frames the leafy setting (above), a semi-enclosed ground-level grotto is used for summer entertaining.







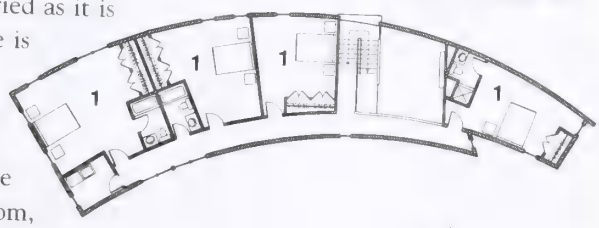


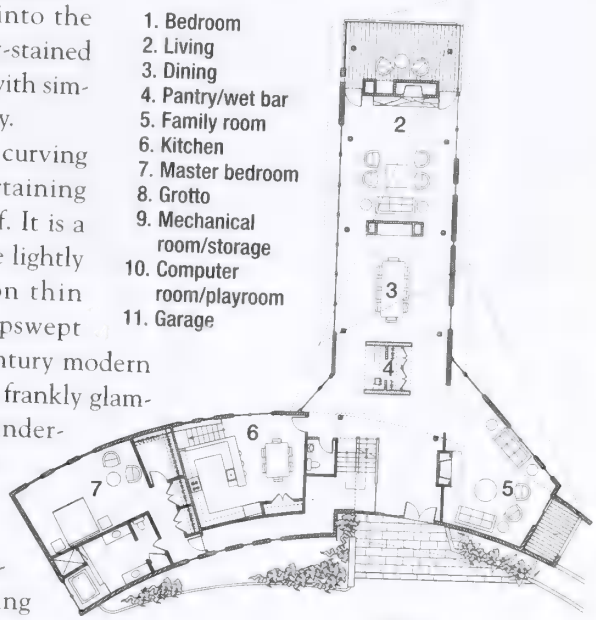


Most architects work closely with the people they create houses for, carefully addressing the needs of those who hire them. But the New York–based architects Gisue and Mojgan Hariri (Iranian-born sisters known for their high-style modern approach) recently faced an unusual request. A real estate developer asked them to design a house for an unknown future client in Great Falls, Virginia, an upscale suburb of Washington, D.C. Such spec-built schemes tend to be safely traditional, attracting the widest range of buyers, but the builder was taking a bold bet that there is a niche in the suburban market for contemporary architectural distinction.

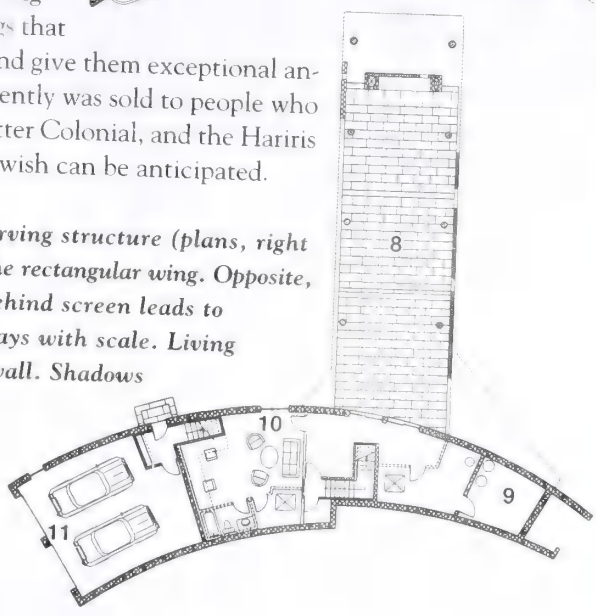
"It was an incredible challenge," says Gisue Hariri, "trying to imagine all the kinds of people who might live in the house, from an older couple who have trouble getting around to a young family with small children. The house had to be generic enough for a wide range of possibilities, but we wanted to make it as exciting as any of our other designs."

The Hariris' solution—to split the house into two zones—was inspired by their wish to preserve the sloping wooded site. That double-wing concept prompted the strongly sculptural arrangement that makes Riverbend House (named after the stream that flows by it) as varied as it is unexpected. The street facade is unusually discreet in an area where front doors tend to shout for attention. Here, the graceful two-story structure containing kitchen, family room, and five bedrooms nestles into the brow of the hill, clad in gray-stained wood siding and punctuated with simple windows and entry canopy.



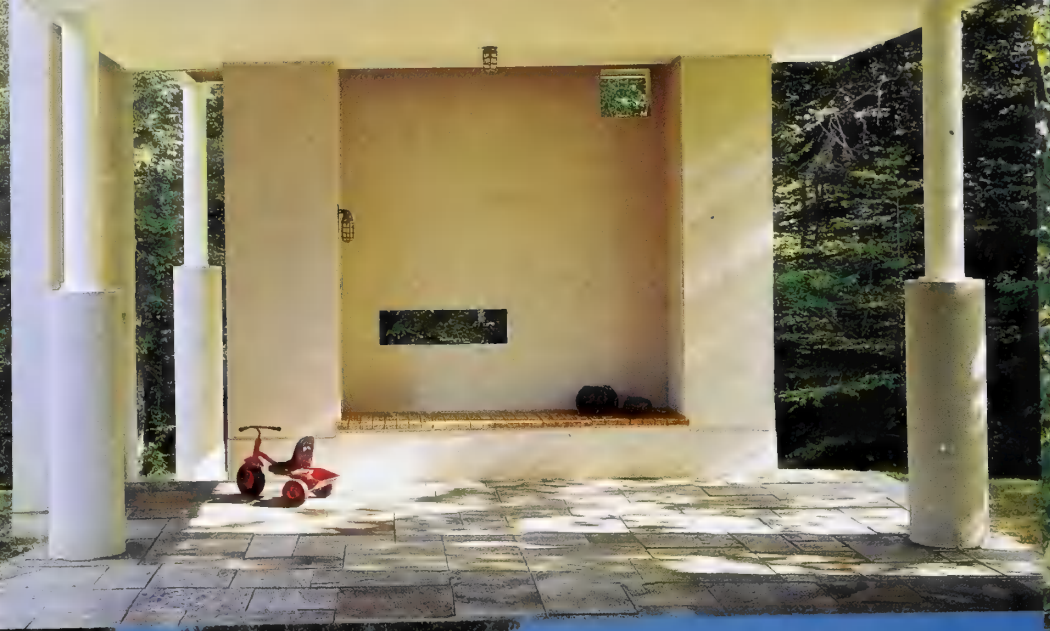


Jutting out behind the curving private quarters is the entertaining wing, which can be closed off. It is a dramatic rectangular structure lightly poised above the ground on thin columns. Sheltered by an upswept angular roof recalling midcentury modern architecture, this portion is as frankly glamorous as the family wing is understated. The large living room and adjoining dining room form a richly textured sequence of spaces, with vast expanses of windows, freestanding wall panels, and faceted ceilings that flood the interiors with light and give them exceptional animation. Riverbend House recently was sold to people who wanted more than a cookie-cutter Colonial, and the Hariris show how perceptively such a wish can be anticipated.



Private quarters occupy the curving structure (plans, right and above), entertaining areas the rectangular wing. Opposite, clockwise from top left: Stair behind screen leads to four bedrooms. Tiny window plays with scale. Living room columns behind window wall. Shadows enrich spaces. Cutouts bring daylight deep inside. Behind living room fireplace, the balcony terrace.

FOR MORE DETAILS, SEE READER INFORMATION





Curving driveway leads to the canopy-sheltered main entrance (below). Above: Gray-stained wood siding of family zone contrasts with stucco and glass of raised living room-dining room space. Top: Grotto under the balcony terrace provides protected area for outdoor living. Opposite: Living-dining wing with balcony hovers like a treehouse in the grove.







ONE BIRD, THREE MEALS

A single plump chicken can take you halfway through the week. Roast it for dinner on Sunda use the leftovers for a potpie on Monday, and simmer the carc for broth to make risotto on Tuesday

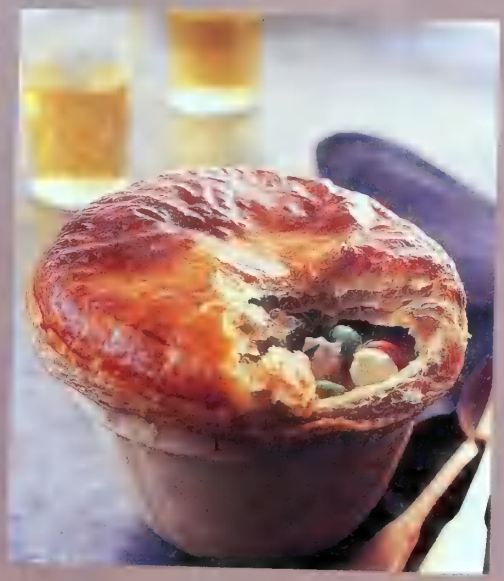
By Jane Ellis
Photography by Dana Gallagher

A golden roasted chicken accompanied by crisp potatoes glazed onions and carrots, and braised leeks is hard-to-beat comfort food. The leftover mea goes into individual potpies (in opposite) topped with puff past The dried and fresh mushroom risotto (opposite) uses the brot made from the chicken bones

RECIPES FOR MORE DETAILS

SEE READER INFORMATION

Nothing's nicer on a chilly winter weekend than a fragrant chicken snap-crackling in the oven. And the leftovers are money in the food bank for weeknights when time is at a premium. Choose a large bird (four to five pounds is ideal), preferably free-range, and you have the makings of three dinners for two people. Season the bird inside and out, tuck a generous sprig of rosemary in the cavity, rub all over with olive oil or butter, and pop it into the oven. In an hour or so you'll have a delicious main course that needs only the embellishment of a crisp salad or vegetables. Next day turn the leftover meat—white and dark—into a potpie using frozen puff pastry. Meanwhile, reserve the skin and bones to simmer along with onions, carrots, bouquet garni, and seasonings for a flavorful broth. Then using the broth, white wine, and the liquid from soaking some dried mushrooms, stir up a creamy risotto. No one will complain about leftovers again.



ROAST CHICKEN

If you are unable to find a good-sized chicken, roast two 2½-pounders.

Salt and freshly ground black pepper
1 4–5 pound free-range or organic chicken, cavity rinsed and patted dry with paper towels
1 sprig fresh rosemary
½ fresh lemon
Olive oil
2 onions, peeled and quartered
2 carrots, peeled and quartered
1 pound Yukon gold potatoes, cut into 1½-inch pieces tossed with 1 tablespoon olive oil, salt and pepper to taste
2 small onions, peeled and thickly sliced
2 carrots, peeled and thinly sliced
½ cup vegetable stock
½ cup heavy cream

Salt and pepper chicken cavity to taste and add rosemary. Squeeze lemon juice into cavity and add lemon. Truss. Rub olive oil all over chicken skin. Salt and pepper to taste. Place quartered onions and carrots in a roasting pan. Place chicken on top. Roast in a preheated 450°F oven for 10 minutes. Reduce heat to 400°F. Add potatoes to pan and cook for 20 minutes. Add sliced carrots and onions to pan. Baste chicken with pan juices every 15 minutes. Turn vegetables with a spatula 2 or 3 times during cooking to prevent sticking. Roast chicken until skin is browned and juices run clear, about 1½ hours. A 2½-pound chicken will be cooked in an hour. Remove pan from oven. Leave quartered vegetables in pan. Place chicken and sliced vegetables on a platter. Set aside in a warm place.

Place pan over medium-high heat and pour in vegetable stock. Cook about 5 minutes, scraping up any browned bits with a wooden spoon. Reduce sauce until thickened. Lower heat to medium. Add cream and simmer a few minutes. Season with salt and pepper to taste. Carve chicken and serve with vegetables and gravy. Serves 2 to 4.

CHICKEN POTPIE

Any combination of leftover vegetables can be used.

Flour
½ pound frozen puff pastry, such as Dufour's, thawed according to package directions
1½ tablespoons unsalted butter
1 tablespoon flour
¾ cup chicken stock
½ cup heavy cream
1 teaspoon fresh tarragon, finely chopped
1½ cups bite-size pieces of leftover roast chicken
¼ cup cooked fresh or frozen pearl onions, peeled
¼ cup cooked carrots
¼ cup cooked fava beans or fresh peas
Salt and freshly ground black pepper
1 beaten egg

Lightly flour a work surface. Roll out pastry. Cut out 2 rounds to cover tops of two 1½-cup baking dishes, with about 1-inch overhang, or cut out one top to fit a 3-cup dish. Place on a parchment-lined baking sheet. Cover pastry with plastic wrap. Freeze.

Melt butter in a large saucepan over medium heat. Stir in flour. Cook, stirring constantly, for about 2 minutes. Gradually stir in stock. Continue to stir until sauce thickens. Remove pan from heat. Cool sauce slightly. Stir in cream, tarragon, chicken, onions, carrots, fava beans, and salt and pepper to taste. Evenly divide chicken mixture among baking dishes. Cool completely.

Remove pastry from freezer. Brush pastry with egg. Lay pastry rounds egg-side down on top of baking dishes. Pastry should not touch filling. Brush tops with egg. Bake in a 450°F oven for 15 minutes. Reduce heat to 350°F. Bake 20 to 25 minutes, or until crust is browned and puffed. Serve immediately. Serves 2.

CHICKEN BROTH

Chicken carcass and leftover skin
6 cups water
¾ cup coarsely chopped onion
1 medium carrot, scrubbed and quartered
1 celery rib, quartered, optional
½ parsnip, optional
1 bouquet garni made up of 1 bay leaf, 1 teaspoon dried thyme, 3 whole peppercorns, and 6 fresh parsley sprigs tied in cheesecloth



Place all ingredients in a 3-quart stockpot. Bring to a boil over medium heat. Skim foam off surface. Reduce heat. Simmer slowly, uncovered, 2 to 3 hours. Skim surface every half-hour. Strain stock through sieve lined with cheesecloth into a clean pot. Discard solids. Cool. Refrigerate. Remove any hardened fat. (Stock may be frozen for 2 months.) Makes about 3 cups.

RISOTTO WITH DRIED AND FRESH MUSHROOMS

2½ cups basic homemade broth, recipe above
1 ounce dried porcini mushrooms
2 tablespoons butter
2 tablespoons olive oil
2 tablespoons onions or shallots, finely chopped
1 cup Arborio rice
¼ cup white wine
Freshly ground black pepper
¾ cup freshly grated Parmigiano-Reggiano cheese
Salt
1 cup assorted fresh mushrooms, such as oyster, morel and enoki, lightly sautéed in 1 tablespoon butter
¼ cup chives, cut into ½-inch pieces

Place broth in a saucepan and bring to a simmer over low heat.

Soak porcini mushrooms in a bowl covered with 2 cups barely warm water for 30 minutes. Remove mushrooms from bowl by hand. Squeeze out as much water as possible. Rinse in several changes of fresh water. Pat dry with paper towels. Roughly chop and set aside. Strain soaking water through a paper towel–lined strainer into a bowl. Set aside.

Heat 1 tablespoon butter, olive oil and onion in a heavy-bottomed pan over medium-high heat. Cook until onion becomes translucent, stirring constantly. Add rice and stir until opaque, about 2 minutes. Add wine and stir until evaporated. Continue stirring, adding ½ cup broth each time liquid is absorbed. When rice has cooked for 10 minutes, add porcini mushrooms and half of the strained water. Stir constantly until liquid has evaporated. Add remaining strained water and repeat process.

Finish cooking rice, adding broth as needed. Cook until rice is tender but firm to the bite, about 20 minutes. Remove pan from heat. Add pepper, remaining butter and ⅓ cup cheese. Stir thoroughly until cheese melts and clings to rice. Salt to taste. Garnish with sautéed mushrooms and chives. Place remaining cheese in a bowl and pass. Serve immediately. Serves 4. ■



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THE DREAMING SEASON

For most gardeners winter is the best time—the only time, in fact—to curl up with books and catalogs and let visions of future landscapes dance in our heads

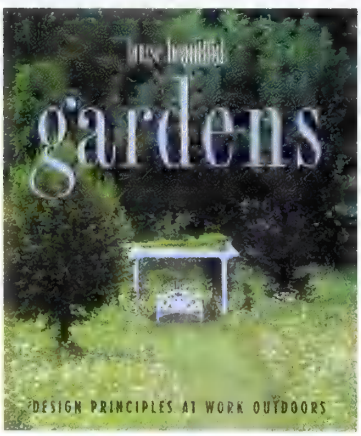
By Linda Yang



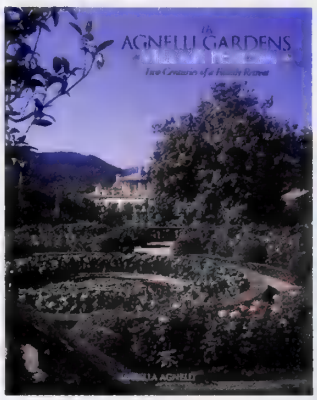
The garden gate is closed for the season. Bulbs have been planted and beds mulched. Gardeners can finally take a break and catch up on daydreaming—a pastime as essential to creating gardens as digging and weeding. A recent crop of books should encourage your fantasies.

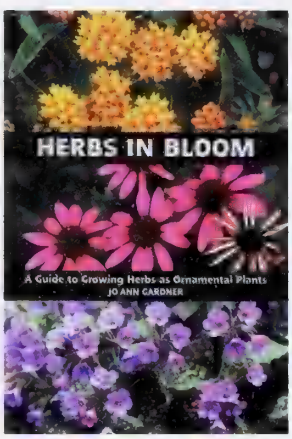
Despite its nuts-and-bolts title, there is no better book to stir the imagination than *The Essential Garden Book* (Three Rivers Press, $40), a folio-size paperback by design guru Terence Conran and Dan Pearson, one of Britain's best young gardening talents. The text covers—too briefly—a multitude of garden elements, from lighting to woodland planting, and makes them sound disarmingly easy, but photographs are the main draw here. More than 650 sumptuous illustrations present so many intriguing prospects you may be tempted to change your whole landscape.

Text and pictures are more evenly matched in the idea-packed, exquisitely photographed *House Beautiful Gardens* (William Morrow, $40) by Suzanne Charlé. The first section of the book, Points of View, includes eleven landscapes, all with plans, all relating to the major theme of the book: the diversity of American gardens in the 20th century. Charlé meticulously dissects each example, from a small city site to three-quarters of an acre planted with 300 varieties of heather. In the following section—an examination of more than a dozen essential elements—fences, arbors, allées, and seats are deliciously presented in accessible bites. All the gardens in this book were first seen in the pages of House Beautiful, including one by Gertrude Jekyll, who wrote for the magazine in 1902.



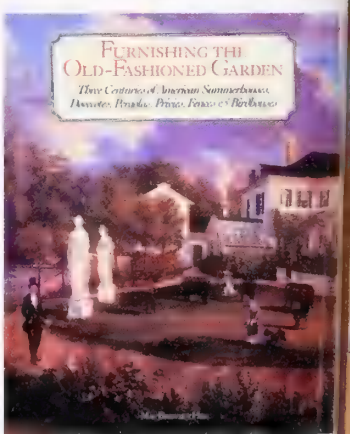
Surely the best-kept secret in the western gardening world must be the dreamy landscape revealed in the luscious photographs and elegant prose of *The Agnelli Gardens at Villar Perosa* (Abrams, $75) by Marella Agnelli. For two centuries Villar Perosa has been home to several generations of this family of Fiat fame. Since 1955, major portions of the garden have been reshaped by Agnelli in intermittent collaboration with Russell Page, whose views prevailed despite "often conflicting visions" with the estate's longtime gardener, as well as with the patron/author herself. ("As was the custom in many Italian gardens of the time, the head gardener made most of the decisions . . . .") In text that reads like a novel, family history is set against the development of this vast estate, with its 11 artificial lakes and 25 cultivated acres.





In *Herbs in Bloom* (Timber Press, $35), Jo Ann Gardner aims to convince fellow gardeners that herbs "have beautiful flowers and can be used to advantage anywhere in the landscape." She practices what she preaches on a working farm in Nova Scotia, where some eighty of her favorite flowering herbs—among them sage, foxglove, basil, and lavender—bloom in summer. She writes about sowing, propagating, and growing herbs from seed and includes fascinating snippets of herbal lore and present-day uses. (What fun to learn, for example, that an extract from lungwort is an ingredient in vermouth.)

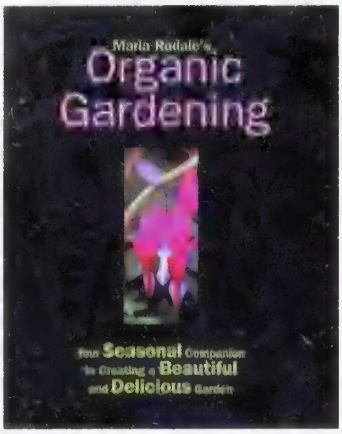
May Brawley Hill leads an erudite romp through three centuries of American summerhouses, dovecotes, pergolas, privies, fences, and birdhouses in *Furnishing The Old-Fashioned Garden* (Abrams, $40). Most of these ornamental structures, like privies and springhouses >



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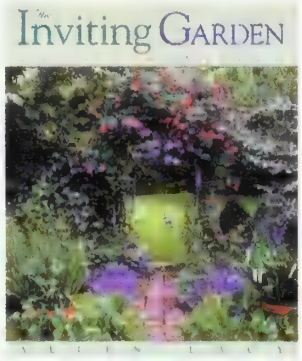
Neutralize chlorine in tap water before it makes your colors extinct.





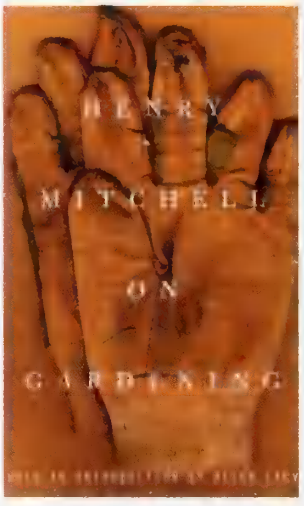
built in the style of Greek temples, had a practical purpose. Even birdhouses and nesting bottles were designed to attract small birds—flycatchers, bluebirds, martins, wrens—because they ate so many insects. ("Voracious insects . . . have always plagued American gardeners.") To illustrate her points, Hill gathered paintings, photographs, and written documents contemporary to each period.

I enjoyed the leap from architecture to organics thanks to Maria Rodale's occasional irreverent tirades and stunning pictures of shrubs and salads in *Organic Gardening* (Rodale Press, $35). As the granddaughter of J.I. Rodale (the original sage of the organic gardening movement—and my hero, too), the author is eminently qualified to convince nonbelievers to ignore those shelves of poisons in nurseries, and still have a beautiful garden. Her solid, practical advice in this handsomely designed book makes mercifully fast work of the ugly cliché of bird-deterring aluminum pie plates and moisture-conserving black plastic mulch.

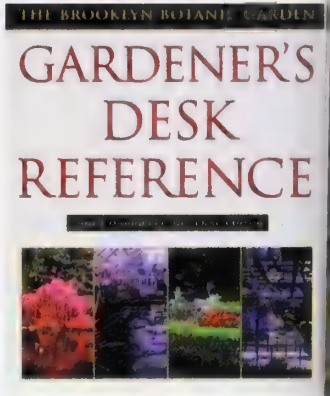


A philosopher's bent and a dirt gardener's savvy are uniquely combined in *The Inviting Garden* (Henry Holt, $40), where Allen Lacy uses his home turf as a springboard to ruminate on the cosmic. With his seemingly limitless knowledge, Lacy shifts focus with the greatest of ease, from details of plants (fritillarias or gooseberries, say) to developing a gardener's sensory acumen—like taste or sight. And all the while, I swear I could smell the fragrance in Cynthia Woodyard's evocative photos.

In the introduction Allen Lacy wrote for *On Gardening* (Houghton Mifflin, $24), a collection of essays by Henry Mitchell, the late *Washington Post* columnist, he says, "For a couple of decades the luckiest gardeners in the nation were those who subcribed to the *Washington Post*." Organized by month, Mitchell's delightful articles reveal a horticultural knowledge that never fails to astonish, and a laconic style that rarely fails to amuse. Alternately witty and opinionated, cranky and congenial, Mitchell has left us a remarkable legacy that, fortunately, will not disappear with the newsprint.



It would be hyperbole to say that if you own *The Brooklyn Botanic Garden Gardener's Desk Reference*, edited by Janet Marinelli (Henry Holt, $40), you will hardly need any other book on this list. But it is true that an astonishing wealth of information is condensed in the 816-page tome. Marinelli manages to include chapters on botany, ecology, indoor plants, ornamental gardening (with suggestions for trees, shrubs, and perennials), even travel. The book opens with brief biographies of notable horticulturists through history and closes with a glossary of garden terms. ■



In the Garden

Continued from page 44

the garden, then make several photocopies of the plan. Sketch a lot of designs until you find one that's appealing. Rely on basic geometry—squares, rectangles, circles—for terraces, planting beds, or water features. Once you find the shapes you like, mark them more permanently with stakes and twine or landscape paint to use as construction guides.

Think in threes when partitioning your space. Thirds are more interesting than halves—they make a space dynamic instead of predictable. Rather than plunk a tree down smack in the middle of a planting area, put it to one side, leaving the remaining two-thirds of the bed for flowers.

You will need a detailed plan drawn to scale if you hire a landscape contractor to build terraces, walls, or fences, but usually such plans are not necessary for small do-it-yourself gardens. It is much faster to lay out your design on the ground, using a watering hose to outline terraces and planting beds.

Small gardens benefit from having a central feature or focal point. When reviewing your design make sure that one element is the most important visually. This keeps the design simple and creates a calmer, more serene setting than one in which several things compete for center stage. The focus might be a fountain or a tiny pool. The idea of water appeals to our notion of garden as oasis. An architectural element like a pergola or a trellis could be a tour de force, especially when covered with flowering vines. A framed area such as a miniature lawn surrounded by a clipped hedge or brick edge can be a very handsome centerpiece, as can an ornamental tree. Choose one that will develop a muscular branching structure—a Japanese maple, perhaps, or a crape myrtle. Such trees are perfect for dramatic night lighting. ■

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Continued from page 46



Seen through a telephoto lens, a grizzly and her yearling cub forage on the tundra.

forming a serrated edge of ice and snow. Despite the sunshine, McKinley, concealed by clouds, was nowhere to be seen.

Soon everyone was talking to everyone else, excited by the grizzlies we were spotting. To the naked eye they appeared little more than brown or tan dots on a distant patch of tundra, but when we viewed them through a pair of binoculars passed to us by a couple across the aisle, they loomed as lumbering beasts, seemingly all fat and fur, with playful roly-poly cubs tumbling along behind. And then there were the caribou, several traveling over the tundra, others lying on snow patches in shaded areas or huddled together in dry riverbeds, snouts down in an effort to avoid the flies that drive the beasts nearly mad during summer, as the pests attempt to crawl into their nostrils and lay eggs. Once we were startled by a golden eagle that swept down in front of our windshield, lifted a ground squirrel off the road, and flew with it in its talons to a ridge where we could see it tear at its victim.

We reached the camp in the evening and relaxed in the lodge, a log building with a large, cozy room and comfortable rustic furniture, shelves of books on Alaskan themes, and picture windows overlooking a small pond where moose sometimes come to feed. On the walk down to our cabin, I was glad to see that little had changed since I first visited Camp Denali in the early seventies, when the original owners, Celia Hunter and Ginny Wood, still ran the place. With Ginny's husband they had created a wilderness retreat in the early 1950s; at that time their land lay outside the park's now-expanded borders.

Our snug cabin had a mellow pine interior, a cast-iron stove, windows on three sides, and a little porch on which we might have sat and listened to the quiet. But we were tired and preferred to climb into bed, knowing that we would be rising early, with breakfast served at 7:30.

Morning brought the mountain in all its glory—and a new routine. We were prepared for the lack of running water, electricity, and central heating. Feeling like a true Sourdough, I took a large glass pitcher and ambled out to get some water, icy snow melt piped down from the mountains and available from a spigot several yards away. Liet lit the gas hot plate and I poured the water into a blue enamel tin bowl, which I placed on the propane burner to heat so we could wash ourselves and I could shave. (Later in the day, we would take hot showers in a bathhouse near the dining hall.) As protection against the mosquitoes, we put on pants and long-sleeved shirts.

Hungry, we headed uphill to the dining hall. Normally I don't eat much for breakfast, but that morning I consumed a slice of cantaloupe, a bowl of hot cereal, a cheese omelette, and two just-baked cinnamon buns running with melted butter. From past experience I knew I would work off the extra calories.

Flashing a bright smile, Nan Eagleson, head naturalist and guest coordinator, stood up to bid us good morning and ask the members of the youthful staff present—many of whom double as hiking guides—to introduce themselves. Then she asked the guests to introduce themselves as well. There was a physiotherapist, a lawyer, and a publisher. A physicist came from as far away as Germany. One young family was from Florida, another from Maryland. Our table mates, we learned, were Californians, members of a group traveling under the sponsorship of the California Academy of Sciences.

Eagleson described the day's optional activities: a strenuous hike up Camp Denali Ridge, a modest walk to Wonder Lake, or a leisurely nature stroll. Like our table mates, Liet and I elected to hike the ridge 1,500 feet above camp. We put together a sack lunch from food laid out on a table. And with packs on our backs, we began the ascent, entering the taiga, a coniferous forest of low-growing spruce with an undergrowth of alders, willow shrubs, and moss. The trail was soggy and narrow, not much more than two boots wide. On either side of the path plumes of *Equisetum* provided a light green contrast to the darker foliage and needles of the trees. Every few feet we came across plants in bloom—the well-named monkshood, whose cowl-like purplish blue blossoms open one above the other on gently curving stalks; tundra rose, with pink petals; arctic forget-me-not; starlike bunchberry dogwood on individual "trees" only inches tall; and *Mertensia paniculata*, known as chiming bells or languid ladies for the blue flowers that dangle in clusters from their stems.

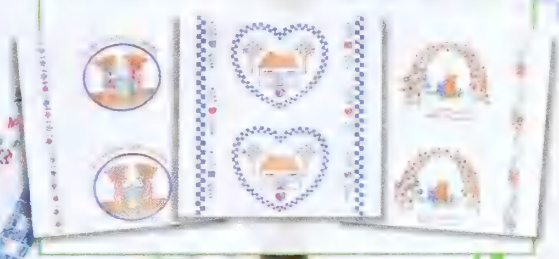
Pausing frequently to catch our breath and swat mosquitoes, then plodding on, we emerged into sunlight. Here above the treeline was an entirely different world of ground-hugging plants, adapted to harsh alpine conditions. Some had tough leaves to guard against water loss, others furry ones to hold warmth. Some sheltered in nooks among rocks, enjoying the heat absorbed from the sun by the stone. Incredibly, they all must reproduce in the perilously short growing season and at the same time store enough energy in their roots, bulbs, or tubers to enable them to put out new shoots in spring. Weathered and twisted trunks of dwarf willow, looking like pieces of silvered driftwood yet only inches long, told of the struggle to survive.

But this realm was far from bleak. For one thing, it looked out over the park toward McKinley. Down below were the seventeen guest cabins of the camp, along with the dining >

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hall, lodge, and the various outbuildings. Looking straight ahead, we could see the mirror of Wonder Lake, an oblong body of water that reflects the mountain perfectly on clear days. Beyond the lake, where clouds in tiers had begun to form, the mountain gave us a last tantalizing glimpse of itself before vanishing. And below those clouds, running from one end of the horizon to the other, the Alaska Range presented a jagged profile that included six major snow-capped peaks.

At the top of the ridge, we sat down on boulders and had lunch. Among the rocks nearby, pikas—rodentlike animals with rounded furry ears—scuttled back and forth, emitting high-pitched squeaks, while occasional ground squirrels, perhaps the most personable of all the park's many creatures, sat up on their hind legs for a better look at us.

We hiked across the ridge and headed down a steep and stony path known as Eagle's Nest Trail. By the time we had gotten almost to the bottom, we were quite exhausted. At last, after sloshing through a bog, Liet and I reached our cabin. How very good our bed felt, as we stretched out for a nap.

That night in the dining room, our fellow campers seemed giddy from their day's experience, on a kind of wilderness high. Some of the Californians had been lucky enough to catch sight of a wolf as it loped across the road. Exercise had left us all famished. The camp's chef, a recent graduate of the New England Culinary Institute, had put together a dinner any city restaurant would have been proud to serve: a mixed salad made from leaf lettuces grown in the camp's own greenhouse; thick slices of pesto bread; roast pork tenderloin with pineapple salsa; crisp-edged polenta; and fresh green beans.

The following day Liet and I went on a less strenuous excursion—a kind of flower safari—with our jovial bus driver and guide Bob Shelton. We parked near a bend in the road and got out to climb up a draw, a hollow between hills protected from the wind. Down this one a river of white mountain avens flowed. On the slopes bloomed metallic blue gentians; daisylike yellow arnicas; wild orchids; more chiming bells, some grouped in clusters, almost as though they had been planted in beds.

We drove next to a broad sweep of tundra where honey-smelling white heather grew and the ground was covered with flecks of white lichen. Here a species known as the miniature buttercup had blossoms so tiny they clung to the soil like sparks. Pillows of moss campion covered by dozens of pink flowers provided bright patches of color. At times we got down on our knees to examine species up close. Alpine azaleas, growing in mats only half an inch thick, sported rosy star-shaped flowers and buds no bigger than embroidery knots. Yet there were tall plants too—vigorous delphinium and wild geranium that bore lavender flowers, rather than the pink and white ones I am accustomed to seeing in the east.

We had been lucky to have so much sunshine during our stay, but on the third day the weather turned nasty. Everything darkened, and mists clung to the hills and mountaintops like soggy pieces of cotton batting. While Liet chose to go gold-panning (the Kantishna area near camp had once been a gold-mining center), I elected to climb to Marmot Valley, a home to some of the park's many hoary marmots, larger cousins of the woodchuck. They dwelled among boulders piled several stories high—a kind of marmot apartment house. How many of the black-faced, gray-furred animals lived inside was impossible to tell, but a few scampered about on the rocks. One finally settled down, allowing the group to come so close that no telephoto lens was necessary to catch it staring at us. Far in the distance, a glacial stream roared, the only sound.

It was cold and damp, and I wore chaps borrowed from the camp's supply of weather gear to keep my legs dry. There is something to be said for hiking in the rain, feeling the chill as the animals do. On the ride back to camp, one of the passengers fished a harmonica from his pocket and played softly on it, while others sang, a sign of how relaxed we had grown in one another's company.

That evening, our last at Camp Denali, people described their day's adventures. Liet, who had captured a few flakes of gold dust at the bottom of her pan, took delight in the pride of the little boy from Florida who struck it rich with a nugget about the size of a match tip. He passed it around the dining room in a water-filled vial—which made it appear bigger than it was—for all to see.

Our one regret as we departed camp the next morning was that our stay had not been longer. I can only hope that Camp Denali will survive undisturbed, protected by its remoteness and the shield of the mountain. If it were up to the current owners, Wallace and Jerryne Cole, it would remain so. But in time it may have new, obtrusive neighbors. State officials are talking about cutting a road through to the northern section of the park, despite the impact it would have on the wildlife, and even erecting a 300-room hotel on the shores of Wonder Lake. That, in my view, would be tantamount to building a similarly sized hotel on Washington, D.C.'s Mall just so visitors can have a fuller view of the Capitol. Some things belong to all Americans, and Denali National Park is surely among them. ■

Dale Mackenzie Brown is the author of the Time-Life book Alaska.

WILDERNESS BOUND

Camp Denali and the adjacent North Face Lodge are open from early June through early September. Denali National Park's entrance can be reached by train from Anchorage or Fairbanks. Rates are based on double occupancy at $325 a person a night, plus tax. Included are the bus trip from the train station and back again, park entry fee, lodging, all meals, guided activities, evening programs, and use of recreational equipment. For more information, write to Denali National Park Wilderness Centers, Ltd., Post Office Box 67, Denali National Park, AK 99755. Tel: 907-683-2290; fax: 907-683-1568.









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Hearst-Argyle
TELEVISION PRODUCTIONS

Continued from page 16

Every Thanksgiving my grandparents took in a few souls in need of a home-cooked meal: foreign graduate students, visiting scholars

arms and spoke softly to her. I stood on the landing, struck by the force of her love for us. "Shh," my grandfather said, stroking her hair as he often stroked mine. "They'll be back, they'll be back."

Other houses followed. There was the one with the icy driveway, where I watched horrified as my brother slipped backwards and caught his entire body weight on his elbows. There was the house I left to go jogging, and when darkness fell quickly, I realized I was lost. I had no idea of my grandparents' address or phone number, nor would they be listed in the phone book. Theirs was just the house with the rooms of dark wood filled with books. I finally knocked on a door where inside I saw a couple preparing dinner. They welcomed me and as luck would have it, the man was a Cornell professor, so he looked up my grandfather in the faculty directory.

There was the house with the tasseled Oriental rug in the living room furnished in white. There was the house with big stepping stones leading up to the entrance. One winter when my grandmother and I drove through campus to the Ag school, where we bought ice cream made with milk from the school's own cows, I was almost the age of the students walking through the slush. Then I was their contemporary.

The year of the vast kitchen I was a college senior and visited for a weekend with my boyfriend. My grandmother was in Texas for a wedding, and I remember how odd it felt to see my grandfather in the house without her. He made his own lunches of sardines on toast, puttered with his stamp collection—all without my grandmother there rolling dough with the phone pressed between her shoulder and her ear, lying on her side on the bed playing solitaire. My grandfather built us wonderful fires and then retired, perhaps thinking we wanted to be alone. Watching him walk upstairs with a cheery goodnight, I felt time collapse for an instant: Everything was the same, everything was different.

Later, after my grandparents were in their own place in Ithaca and I was working in Manhattan, I would visit several times a year. From the bus I would spot my grandfather before he saw me and know that as usual he had arrived at the station fifteen or twenty minutes early. "To be on the safe side," he would say. I would ask him to light our fires earlier and earlier each day, and we would share a conspiratorial pleasure in the indulgence of a fire crackling at one in the afternoon. My grandmother and I would bake her mother's recipe for chocolate cake, filling the rooms with sweetness.

My grandfather's work had always allowed them to travel extensively. I loved going through the crystal bowl filled with the holiday cards they received each year, with exotic postage stamps and greetings in many languages. Every Thanksgiving my grandparents took in a few souls in need of a home-cooked meal: foreign graduate students, visiting scholars, faculty whose cultures didn't celebrate our holiday. A woman from West Germany was with us the year the Berlin Wall fell. Chinese or Australian or British geophysicists arrived with gifts for my grandmother, the den melodious with talk and laughter. An Arab couple close to my grandparents came often. The husband and wife were both professors, and I admired the decorative robes the woman wore, how the gold threads caught the candlelight and shimmered. We would talk about the work she did as an advocate for the rights of women in her homeland. The world opened up around me during the lively table conversations as we heaped our plates with my grandmother's fragrant food. My grandfather, who was so often quiet at home, spoke animatedly about politics and football, the shifting of the planet's surfaces, the subtle rising of oceans.

The last year my grandparents lived in Ithaca together, I came up to visit and spent much of each day writing my master's thesis. Late one afternoon I took a break and wandered out of the bedroom to find my grandmother sitting outside on the back porch, wrapped in a jacket, gazing at the woods behind the house. I felt my head clear in the crisp, cold air. My grandmother told me she was waiting to see if any deer would appear. They often did at twilight, stepping out from the cover of trees delicately, as if they were dancers *en pointe*. She asked me how my studying was going, was I working too hard, was I hungry—dinner would be ready soon. She looked out again at the darkness and pushed her hair behind her ear with the gesture of a young girl. "It's so beautiful here," she said. "I love Ithaca."

That summer, back in Texas, my grandmother got sick. It took her a year to die, a harrowing decline. My grandfather flew to Ithaca and spent a few days packing up the house and arranging for their belongings to be moved back to Houston. He then devoted himself to caring for my grandmother. He bathed her, walked her back and forth to the bathroom, fed her bags of nutrient fluids through a tube he inserted through a shunt in her chest when she was no longer able to digest food. He stroked her back as she vomited. He lost over twenty pounds, and I doubt he slept more than a few hours each night awakening to check on my grandmother every time she shifted in her discomfort. He nurtured her task by task, just as he had built fires, patiently, tenderly. He took joy in any small sign that—for even a moment—my grandmother felt better. "Today your grandmother told me where to hang a picture," he would say. "Today she sat at the piano and played a whole song."

Seven years after my grandmother's death, my grandfather is still a professor at Cornell. He communicates by computer from Houston, and he drives to Ithaca several times each semester, the familiar journey along the East Coast that he so enjoys, up before the sun. When he is in Ithaca he now stays in a hotel, but I think he has become comfortable with this new routine. I imagine him checking in and quickly heading out to campus in time for lunch (Continued on page 118)



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BREATHE EASY

Worried about the quality of air in your home? Thinking about investing in a cleaning system? Here's what you need to know

By Lauren Picker



Maybe it's the sight of a smokestack belching a dark cloud into the sky or a newscast about the deteriorating ozone layer. Whatever the trigger, the fact is that even the least environmentally conscious among us thinks about air pollution from time to time. What you may not know is that the air quality in your home can be even more polluted than the air outdoors. Given that Americans typically spend 80 to 90 percent of their time indoors, 65 percent of it in their own homes, poor indoor air quality can be a health hazard, particularly for those with respiratory problems like asthma and allergies. "You tend to think of your home as your castle and you assume that it's good for you," notes John Bower, who heads the Healthy House Institute, an independent resource center in Bloomington, Indiana. "That's not necessarily the case." To purify the air circulating in their homes, a small but rapidly growing number of Americans are investing in residential air-cleaning systems that filter out particles like dust, pollen, mold, and spores. The question is: should you? And if so, how can you choose among the many air cleaners available?

First, it's important to know that you can make a big difference in the quality of the air in your home without purchasing an air cleaner. Clean regularly (with nontoxic products) to reduce dust and mold growth. When renovating o decorating, avoid latex paints and synthetic carpets that emi volatile organic compounds (VOCs) like formaldehyde. (Th Carpet and Rug Institute has set low-emission standards; whe purchasing floor coverings look for products that carry th institute's seal and the phrase "Meets low VOC emission cri teria.") While you're at it, throw open a window; good venti lation is key to improving indoor air quality. Indeed, home sealed for energy efficiency may be roiling with pollutants. "It like they're wrapped in a plastic bag," says Craig Kerster indoor air quality product manager at Carrier Corp., a manu facturer of heating and air-conditioning systems. "Everything trapped inside." Finally, for those who rely on a forced-air sy tem to heat and cool the home, make a point of inspecting th filter seasonally and changing it when it looks dirty (often $10 do-it-yourself job). Although the standard filter in a centr heating or cooling system may ensnare only particles visib to the naked eye—as opposed to air cleaners, which captu microscopic particles—keeping that filter clean will help.

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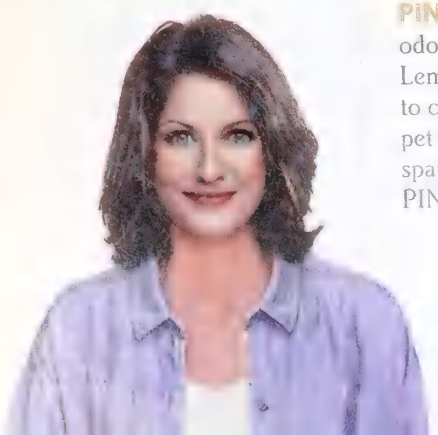
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Carolyn

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Decide whether you want to filter all the air flowing through your house with an in-duct system or simply to clean the air in a single room with a portable

the air in your home, you can have it tested. But the tests, which can cost up to several hundred dollars depending on the chemicals you're looking for, may not be all that revealing. "Houses are dynamic," notes John Spengler, professor at the Harvard School of Public Health and a contributor to the American Lung Association's 1997 report on air cleaners. Indoor air quality can vary from hour to hour, day to day, and year to year.

A better way to determine whether or not you could benefit from an air cleaner is to consider your health and the environment outside your four walls. According to Honeywell, a top manufacturer of air-cleaning systems, 75 percent of those who use air purifiers do so for health reasons. Although there is insufficient scientific evidence showing that these devices actually improve health, doctors often recommend them to allergy patients. And many allergy sufferers swear by them. "After we installed our system, we noticed a decrease in runny eyes, drippy noses, and headaches," recalls Larry Smith, a banker who lives with his family in suburban Atlanta. Another group who may profit from an air cleaner: those who live in heavily industrialized areas where dust and dirt build up quickly. A good whole-house cleaner will also protect your heating and cooling system. "Dirt is a real culprit in breaking down forced-air systems," says Sean McCarthy, product manager at Research Products Corp., which manufactures the Space-Gard air cleaner. However, for space reasons you may not be able to install a high-performance cleaner in an old HVAC (heating, ventilation, and air conditioning) system.

Once you have decided to invest in an air cleaner, how do you choose from among the dozens of models available? "There is a lot of marketing hype, confusion, and misleading claims," notes Robert Sturges, director of sales and marketing for residential products at American Air Filter. "It really is buyer beware." Part of the problem is that for now, no universally accepted standard or rating system exists like, say, horsepower for cars. Various organizations, including Underwriters Laboratories, have proposed or are developing voluntary standards which could be in use this year. For portable cleaners, the Association of Home Appliance Manufacturers (AHAM) offers a rating system that spells out a product's Clean Air Delivery Rate (CADR) or the amount of clean air the device produces in cubic feet per minute, thus enabling con- >

COMPARING THE CLEANERS

Air cleaners typically rely on a fan to push air through a filter that captures microscopic particles. There are many types of filters, and understanding their advantages and disadvantages can help you decide what air cleaner is right for your home.

HEPA or High-Efficiency Particulate Air filters were developed during World War II to prevent the discharge of radioactive plutonium dust from nuclear reactor exhausts. These filters remove 99.97 percent of air-borne particles 0.3 microns or larger. (Anything smaller than 10 microns is invisible to the naked eye.) Though highly efficient and requiring little maintenance, they need a powerful fan to push air through the dense filter, thus increasing energy costs—and noise. Replacement filters are expensive, from $50 to $100, depending on size. Because of their size and horsepower requirements, they are not generally used for residential HVAC systems but are increasingly popular among portables. Though some experts think that HEPA filters can be overkill, the Allergy and Asthma Foundation of America recommends them.

HEPA-Type filters are similar to HEPA filters in style but use a more permeable filter paper. They remove more than 99 percent of particles 6 microns or larger. The upshot: They have a higher airflow and are less expensive than HEPA filters, but also less efficient.

ULPA (for Ultra-Low Penetrating Air filter) is the newest acronym in residential air cleaning. Used in hospitals, the filter removes 99.999 percent of airborne particles as small as 0.1 micron. Like HEPA filters, ULPAs tend to be noisy and require more energy than other types.

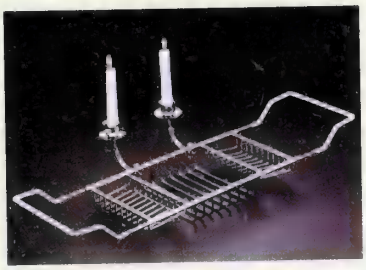
Electrostatic Precipitators are electronic devices that deliver a negative electrical charge to particles that pass through them. The charged particles are then attracted to a positively charged collector, which must be cleaned as often as every few days to be efficient. Sometimes less expensive than a HEPA, electrostatic precipitors are advertised as being 95 to 99 percent efficient on a spot-dust test but efficiency plunges as dust collects. They can also produce a small amount of ozone that, when inhaled, can damage the lungs.

Electrostatic air cleaners operate in much the same way as electrostatic precipitators, relying on electric charges to clean the air. They are cheaper and don't generate ozone, but are not as efficient as electrostatic precipitators.

Ozone Generators claim to remove airborne contaminants by oxidizing gases and particulates to carbon dioxide, oxygen, and water vapor. In fact, these products don't filter the air so much as foul it. As the name suggests, ozone generators generate ozone. They are not proven effective at air cleaning and, given the potential health hazard they pose, the U.S. EPA advises against using them.

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sumers to compare models that are part of the voluntary program.

You just have to know what you're looking for—and what these products can actually deliver. Decide whether you want to filter all the air flowing through your house with an in-duct system or simply to clean the air in a room with a portable. "If you're out of the house most of the day and, when you're home, you're in your bedroom, you may be okay with a room unit there. If you spend more time indoors, it pays to have a household unit attached into the ventilation system," advises Andrew Port, until recently director of indoor air quality for Environmental Waste Management Associates, a consulting company in Parsippany, New Jersey. If you rely on radiators for heat, an in-duct system is, of course, not an option. Whole-house HVACs with air cleaners can be expensive, running $2,000 to $3,000 for the system and installation. In-duct air cleaners for an existing system run from $250 to $800. Portable models, which look something like a stereo speaker crossed with a humidifier, are $40 to $400.

Weigh the pros and cons of the system's filtering mechanism (see box). Consider the amount of time it will take for the air in the room to pass through the air cleaner. Air flow is as important as the type of filter the system uses. A home without a purifier and the windows open will have an air exchange rate of one to three times per hour. Spengler recommends a system that provides a minimum of five air changes per hour per room; Bionaire, Carrier, Honeywell, and Hunter offer products that deliver this air-exchange rate or better.

Listen to the product. "A lot of people don't realize how noisy these things are," notes Lorry Klinger, a consultant with Indoor Air Solutions in Boon, Michigan. "They don't use them the way they should because they're too noisy." Running a system on a low speed may reduce the noise level but it won't clean the air as efficiently. In-duct systems tend to be quieter than portables; some, like Space-Gard, operate in silence. More manufacturers are making low- to no-noise portables like the JennAir Silent-Air and Honeywell's QuietCare.

Once your system is up and running, don't forget maintenance. Filters need to be cleaned or changed as often as every few days or as infrequently as every few years, depending on the type and how much you use it. (Replacement filters cost from $10 for a simple mechanical filter to $100 for a HEPA or ULPA.) "They're easy to maintain but people forget to maintain them," says John Jiambalvo, executive director of portable appliances at the Association of Home Appliance Manufacturers. "Over time the system will reach a point where it's not picking up anything." Look for models that require minimal care. A few will remind you with a flashing light or sensor when it's time to change the filter.

Your monthly energy bill may be a few dollars higher, but your home may sparkle. "There's less dust," notes Suzanne Smrcina, a bookkeeper in Aurora, Ohio, who has a JennAir Silent-Air device in her living room. "Everything stays cleaner longer." ■

Thoughts of Home

Continued from page 114

at the faculty club with his colleagues, a few of whom were once his students.

Recently, he showed me a photo album I had never seen before that had been his mother's. "You see these pictures?" he asked, pointing at long-ago gatherings of people dear to him, whom he has for the most part outlived. "I took them. I'd just gotten a camera for my bar mitzvah, so I must have been thirteen." He had learned to develop the film himself: "I sent away for a kit!" A series of brown, fading pictures of a family picnic showed a boy superimposed onto the branches of a tree, ghostlike, smiling mischievously. "See, I was experimenting with double exposure. I put myself in a tree." At ninety, my grandfather

still so like that bright child, reveling in the singular moments of life.

I married a man much like my grandfather—someone I think my grandmother would have loved—who also graduated from Cornell. A few months ago, we were in central New York and took a day trip to Ithaca, where I had not been since my grandmother died. My husband showed me the places on campus that had once been important to him, and I too walked again through memories along the suspension bridge that hovers above a jagged ravine, through the lush quadrangles, past the stone buildings, the clock tower. The students we passed looked startlingly young, like children.

At the end of the day, we stopped our car at an intersection instantly familiar to me. Just down the road was the house I visited the year I got lost jogging. And, yes, just up the hill was the house where I ate a pear in the library after everyone else had gone to bed, the silence surrounding me like a blessing. Somewhere within those curving streets beyond the stoplight was the house where my grandmother showed me the book she was translating for the French class she was taking. The light changed and we drove on.

Once I thought of those sabbatical houses as filled with the spirits of their owners. Now I know they also hold a wisp of my life. Driving through Ithaca on our way home, I felt my grandparents to the right and left of me, above and below me, traveling alongside me. I couldn't help but dream that if I found my way to each of those nine houses and knocked on the doors, my grandmother would open them—arms outstretched, a dish towel in one hand—and inside, there would be my grandfather straightening up from the fireplace, smiling widely as he moved to embrace me, saying, "Look who's here, look who's here!" ■

Lisa Jennifer Selzman's work has appeared in Mademoiselle, The North American Review, *and* The New York Times Book Review. *She lives in Cambridge, Massachusetts, with her husband and is writing a novel.*

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER *Designer:* **Catherine Memmi.** For more details, see Reader Information for "Clean Country," page 60.

30 ARE WE CALM YET? *Designer:* **Barbara Barry,** 9526 Pico Blvd., Los Angeles, CA 90035; 310-276-9977.

34 FANCY FREE *Designer:* **Stephen Shubel**—414 Richardson St., Sausalito, CA 94965; 415-332-8292. Christian Badin et David Hicks, 12 rue de Touron, 75006, Paris, France; 011-331-43-26-00-67.

38 SPECIAL EFFECTS *Designer:* **Pollack & Associates;** 212-627-7766. **Fair and Square,** eggshell, 58" w.; **Nuance,** porcelain, 55" w.; **Jacqueline,** platinum, 54" w.; **Double Feature,** platinum blond, 55" w.—Pollack & Associates, see above.

50 BRAVE NEW COLOR *Williamsburg: Decorating With Style* (Clarkson Potter, $30). To order, call 800-BOOKS-NOW, ext. 1108. For the Williamsburg Paint Collection from Martin Senour, call 800-677-5270.

54 ISLE OF CALM *Living room:* **Bee fabric** on Empire chair, #96103—Scalamandré (T); 212-980-3888. **Columns**—Irreplacable Artifacts (R), 14 Second Ave., New York 10003; 212-505-0070. **Table**—Niall Smith Antiques (R), 96 Grand St., New York 10013; 212-941-7354. *Dining room:* **Dishes**—Richard Ginori (R); for stores 212-213-6884. **Glasses**—Baccarat (R); 800-845-1928. *Bedroom designer:* **Larry Laslo,** Larry Laslo Interior Designs, 135 Central Park West, New York 10023; 212-873-6797. *Bedroom:* **Bed linens**—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **Pony skin** on stools—Libra Leather (R), 259 W. 30 St., New York 10001; 212-695-3114. **Frames over bed**—70 Art Gallery (R), 130 E. 70 St., New York 10021; 212-472-2234. **Fabric on walls and Roman shades**—Rogers & Goffigon (T); 212-888-3242. **Parchment cabinet**—Holly Hunt (T); 212-755-6555. **Night stand; Hansen lamps**—Hinson & Co. (T); 212-688-5538.

60 CLEAN COUNTRY **Catherine Memmi Boutique** (R), 32-34 rue Saint-Sulpice, 16ième arr. Paris; 011-33-1-44-07-22-28, Fax: 33-1-44-07-22-27. *Pages 62–63:* **White cashmere throw, ceramic dishes, Weekend coffee table, Rue de Tournon sofa, footstool, sand merino throw**—Catherine Memmi Boutique, see above. **Spiral floor lamp Affolée**—Lieux (R), 21 Boulevard Henri IV, 75004 Paris; 011-33-14-42-78-57-71. Intérieurs (R), 114 Wooster St., New York 10010; 212-343-0800. **White cachepot**—Astier de Villate, 107, Avenue Daumesnil, 75012 Paris; 011-33-1-43-45-72-72. *Page 64:* **Wooden tray, ceramic bowls, beige linen napkins, slipcovered chairs** by Catherine Memmi—Catherine Memmi Boutique, see above. *Pages 64–65:* **Ceramic vase, buttoned pillow cover, console table, Zen table lamps, plates, linen tablecloth,** by Catherine Memmi—Catherine Memmi Boutique, see above. **Wooden-handled fork**—Coutellerie Laguiole (R), 4 place de La Patte d'Oeu, 12210 Laguiole; 011-33-565-51-50-74. **Sisal floor covering**—Crucial Trading (R), 35 Boulevard Saint-Germain, 75005 Paris; 011-33-1-40-51-05-66. *Page 66:* **Merino wool and linen pillow covers, wood tray, Petit Dejeuner tea set** by Nick Munro—Catherine Memmi Boutique, see above. **Rattan armchair** by Philippe Parent (R)—Philippe Parent, 23 rue Bourgogne, Paris 75007; 011-33-1-45-51-15-85. *Page 66:* **Bath linens,** all Les Basiques Collection by Catherine Memmi—Catherine Memmi Boutique, see above. *Page 67:* **Cashmere throw, footstool, night stand,** Kimona, Night & Day collection by Catherine Memmi, **all bed linens**—Catherine Memmi Boutique, see above.

68 REALMS OF LIGHT *Designer:* **Benjamin Noriega-Ortiz,** 75 Spring St., 6 fl., New York 10012; 212-343-9709. *Architect:* **Brian E. Boyle, AIA;** 212-334-7402. *Project designer/project manager:* Magali Bermudez. *Assistant designer:* Jose Luis Sobrino and Kevin Hoffman. *Contractor:* Scorcia & Diana; 516-488-0675. **Upholstery:** Kenny Flam Assoc.; 718-665-3104. *Entryway:* **Paint,** #21—Donald Kaufman Color Collection (T); 800-977-9198. **Wool curtain and slipcover fabric,** Cassio, ecru—Coraggio Textiles (T); 212-758-9885. **Embroidery**—Penn & Fletcher (T); 212-239-6868. *Dining room:* **Mural wallpaper**—Zuber & Cie (T); 212-486-9226. **Chandelier shades**—Oriental Lampshade (T); 212-873-0812. *Living room:* **Paint,** #11—Donald Kaufman, see above. **Window treatment fabric,** Brussels Gauze, natural—Donghia (T); 212-935-3913. **Three-seat sofa fabric,** Ondine, sable; **love seat fabric,** Peruggia Sabbia—Manuel Canovas (T); 212-752-9588. **Pillow fabrics,** Gretchen Bellinger, Casting Illusions; Pale Evening Turn—Angela Brown Ltd. (T); 212-627-5757. **Coffee table**—Yale Burge (T); 212-838-4005. **Center table, drum table**—Ambience (T); 212-688-0170. **Table lamps,** Barbara Barry for Boyd—Innovations (T); 212-308-1179. **Carpet**—Patterson, Flynn & Martin (T); 212-688-7700. **Green vase**—Aero Studio (R), 132 Spring St., New York 10012; 212-966-1500. **Sconces on bookshelf,** Taller Uno—Lee Studio (R), 1069 Third Ave., New York 10021; 212-371-1122. **Urns**—Far Eastern Antiques; 212-460-5030. *Bedroom:* **Mirror**—City Antiques (T); 323-658-6354. **Lamps**—Nessen (M); 914-698-7799. **Side table**—Dennis Miller (M); 212-355-4550. **Paint,** #5—Donald Kaufman Color Collection, see above. **Chenille for bedspread and headboard,** Dintiman Design—Kirk-Brummel (T); 212-477-8590. **Blue silk,** blue/white stripe—Christopher Norman (T); 212-647-0369. **Bed fabrication**—Kenny Flam, see above. *Bathroom:* **Sink**—Cherry Creek (M); 303-295-1010. **Faucet,** P.E. Guerin—Butler (M); 212-925-3565. **Custom lamp**—Nessen, see above. **Elizabeth Silverleaf paper**—Elizabeth Dow (M); 212-463-0144.

74 INDULGENCES *Page 74–75, page 76, top: Architect:* **Roger Bartels Architects,** 27 Elizabeth St., South Norwalk, CT 06854; 203-838-5517. *Designer:* **David Birn;** 718-349-2969. *Artist:* **Philip Creech,** 308 W. 103 St., #4A, New York 10025; 212-865-2017 and 806-228-4770.

Page 76: Designer: **Mark Bombara,** 26 Main St., Concord, MA 01742; 978-369-9553; fax: 978-369-7239. **Wall paint,** Eggshell latex, #904—Benjamin Moore (R); 888-236-6667. **Ceiling fan,** Avalon blades, #CASB52811, with 50" Delta II paddle fan, #CAS141111D—Casablanca (M); 888-227-2178. **Standing mirror,** Milling Road floor mirror, #15-151-1—Baker Knapp & Tubbs (T); 212-779-8810. **Free weights, exercise bike,** Aerocycle—Gym Source (R); 617-332-1967. **Armchairs,** Bridgewater lounge chairs, custom, **ottoman,** custom, **massage table,** custom—McLaughlin Upholstering Co.; 617-389-0761.

Page 77: Architect: **Ann Kalla** at Cicognani Kalla, 16 E. 53 St., New York 10022; 212-308-4811. *Designer:* **LBDA,** Laura Bohn, 30 W. 26 St., 11 fl., New York 10010; 212-645-3636. **Wall sconces,** #A1220, nickel, $282/ea.—Estiluz (M); 201-641-1997. **Bathtub,** Cambridge—WaterWorks (R); for stores 800-899-6757.

Page 78, top. Architect: **Leslie Armstrong, AIA,** Armstrong Associates, 333 W. 70 St., New York 10023; 212-353-4830.

Page 78, bottom. Designer: **S. Russell Groves,** 270 Lafayette St., Ste. 502, New York 10012; 212-966-6210. **Fixtures,** chrome, faucets, #H1521; shower fixtures, #172TC—Kroin (R); 800-OK-KROIN. **Doorknob,** brushed chrome, L-series #2—Schlage (R); 800-847-1864. **Glass partition,** custom—Duschqueen; 800-348-8080.

Page 79: Architect: **Joan Dineen,** dna, 56 E. 51 St., New York 10022; 212-396-2771. *Contractor:* Tamas Banovich; 212-727-3323. **Flooring,** Stone Glass Bianco—Innovative Marble & Tile (M); 800-62-STONE. **Sink,** polished stainless steel; **faucet,** #122, by Kroin—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212-838-2214. **Shower doors,** frameless glass—Hastings (M); 800-874-4717.

Page 80, top. Designer: **Monte Coleman,** 132 W. 22 St., New York 10011; 212-463-0085. *Page 80, bottom. Designer:* **Kelly Hoppen,** Kelly Hoppen Interiors, 2 Alma Studios, 32 Stratford Rd., London W8 6QF, UK; 011-44-171-938-4151.

Page 81: Architect: **Mark Sexton,** Krueck & Sexton Architects, 213 W. Institute Pl., #504, Chicago, IL 60610; 312-787-0056, ext. 109. **Whirlpool,** Watersilk, K-1384-N—Kohler (M); 800-4KOHLER. **Glass door and panels**—custom by Midwest Glass (M); 312-829-9500.

82 TOUCHES OF LUXURY *Page 82:* **Towel rack,** mahogany finish, also available in white, $850—Waterworks (R); 800-899-6757. **Nylon glass shower curtain,** parchment, #10564, $125—Calvin Klein (R), 654 Madison Ave., New York 10018; 800-294-7978. **Beechwood bin,** in many colors and sizes, Agape, $475—Rhomboid Sax (R,T), 8904 Beverly Blvd., Los Angeles, CA 90048; 310-550-0170. **Dowel bath mat,** Agape, #BAO3, $265—through ROOM catalog; 800-420-7666. *Page 83, from top left:* **Wall sconce,** A-1220—Estiluz (T), $282; 201-641-1997. **Sand-cast soap caddy,** #AGCSOAAY, $27—Azcast (T); 626-330-2177. **Rectangular tissue box,** #AGRETBAY, $90—Azcast, see above. **Towel holder,** #1810, Khala by Colombo, $126—Bis Bis (R,T); 888-247-9909. **Wavy wastepaper basket,** $38.50—Simon's Hardware & Bath (R), 421 Third Ave., New York 10016; 212-532-9220. **Tray of decorative containers:** pewter bowl w/ lid, $45; silver tumbler; $70, silver octagon box, $115; crystal bowl w/ silver lid, $110; round silver tray $110—Waterworks, see above. **Corner soap basket,** #SHSP66, $149—Waterworks, see above. **Grab bar,** Gruppo Valli &Valli, #E6126, $148—Valli & Valli, Inc. (R), 1540 Hyland Ave., Duarte, CA 91010; 800-423-7161. **Toilet brush,** #94060, Colombo, $124—Bis Bis Imports (T); 888-247-9909 and Isole (R), 4 Park Plaza, Boston, MA 02116; 877-344-7653. **Tumbler with chrome holder,** $325—Czech & Speake (T); 800-632-4165

84 FAIREST FLOWERS OF WINTER *The Gardener's Guide to Growing Hellebores* by Graham Rice and Elizabeth Strangman (Timber Press, 1993). Sources for hellebores: **Russell Graham, Purveyor of Plants,** 4030 Eagle Crest Rd. N.W., Salem, OR 97304; 503-362-1135. **Heronswood Nursery,** 7530 288 St. N.E., Kingston, WA 98346-9502; 360-297-4172. **Plant Delights Nursery,** 9241 Sauls Rd., Raleigh, NC 27603; 919-772-4794. **Reflective Gardens,** 24329 N.E. Snowhill Ln., Poulsbo, WA 98370; 360-598-4647. **Roslyn Nursery,** 211 Burrs Ln., Dix Hills, NY 11746; 516-643-9347.

90 IMPERFECT BY DESIGN **Cherchez Mail Order;** 800-422-1744. *Tabletops,* $2; *Antiques at Home,* $30. *The Scented Room,* $20 by Barbara Milo Ohrbach, Clarkson Potter, all through: Cherchez, see above. **Iced tea glasses**—Ibisco, Bormioli Rocco (R, T); 212-719-0606 for stores.

96 TWO-PART HARMONY *Architect:* **Hariri & Hariri,** 18 E. 12 St., New York 1000[illegible] 212-727-0338. *Project architects:* Gisue Hariri, Mojgan Hariri, Principals. *Landscape design:* Hariri & Hariri, see above. Keystone Retaining Wall System, Russ Odom; Betco Block & Products (R,T); 703-361-2777. *Interior designer:* Hariri & Hariri, see above. **House size:** 5,000 sq. ft. **Lot size:** 2 acres. *Exterior materials:* **Structure type:** wood frame, steel column, beam. **Exterior:** tongue & groove western red cedar siding, dryvit stucco. *Interior materials:* **Windows,** awning, double hung—Andersen (M); 800-426-4261. **Doors:** Frenchwood hinged, sliding Permashield—Andersen, see above. *Living room:* **Imps lounge chair, Cloud sofa, Herman Miller coffee table**—Modernica (R,T), 57 Greene St., New York 10012; 212-219-1303. **Chaise longue** by Le Corbusier—Cassina (R, 800-770-3568. **Ryoanji side table, Egyptian metal vessels** (near fireplace)—Hariri & Hariri, see above.

102 ONE BIRD, THREE MEALS *Roast chicken:* **wooden tray,** $150—Shi (R), 7 Elizabeth St., New York 10012; 212-334-4330. *Chicken potpie:* **black linen napkin,** $20 Ralph Lauren Home Collection, (R), for stores: 212-642-8700. *Risotto:* **Joan Platt's bl bowl and plate,** $56 and, $40, Shi, see above. **Purple linen Classico napkin,** $2 Sferra Bros. (R), for stores: 800-336-1891.

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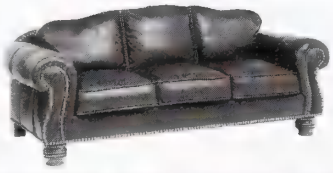
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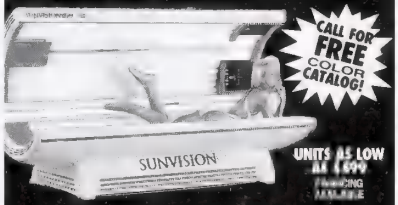
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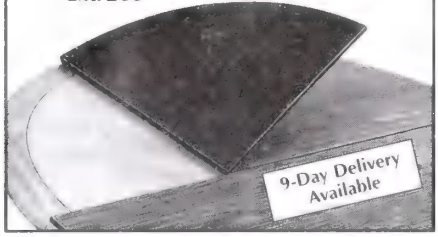
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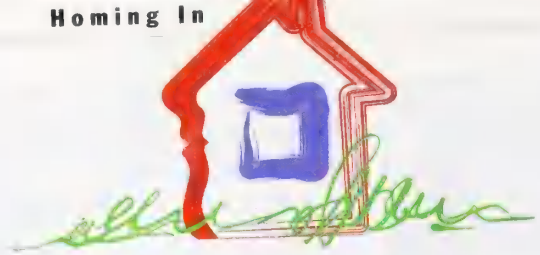
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SMALL-TOWN GIVING

By Phyllis Theroux

Not long ago, while waiting for my groceries to be charged at Cross Brothers Market, I remembered that I didn't bring any money for the newspaper I wanted to pick up at the nearby 7-Eleven. Tommy Willis was packing my bags.

"Do you think," I asked him, "you could add fifty cents to my bill so I could get one?" Tommy shook his head. "We can't do that," he said, but he simultaneously reached into his back pocket, took a dollar bill from his wallet, and handed it to me.

That was the same day the manager of Henry Clay Appliances kept the store open late so I could run down with my TV to get it adjusted before the evening news. In fact, he was waiting for me on the curb so he could carry the set inside.

Driving home with my fixed (for free) TV, I found myself thinking that living in a small town is like being in a good marriage with bad moments. Sometimes, when feeling isolated or misunderstood, I wonder whatever possessed me to commit myself to locating here. Other times I am humbled by how routinely people go out of their way to make sure life isn't any harder than it has to be—and my commitment deepens. Several months ago, I fell in love again.

The occasion was a phone call from a young woman I had taught when she was a fifth-grader in an inner-city elementary school. Now 20 years old, Monica had overcome all the odds to get herself a job and into college. Her next goal, she reported, was to save up enough for a secondhand car to drive herself from work to classes. But Monica was a soft touch, and every time she got a few dollars ahead, somebody close to her needed it more than she did.

I hung up the phone and tried to think of how I could put my hands on the extra money. Then, while folding a quilt that has never looked right on any of my beds, I got an idea. I would give Monica a car scholarship yard sale. I called her back and announced my plan. "I can't believe anybody's thinking about me," she exclaimed. "Somebody is," I replied. But after hanging up the phone I thought about something else.

Yard sales require inventory, and several months before I had gone on a massive home-cleaning spree and sent every unwanted pot, placemat and knickknack to Goodwill Industries. Except for the quilt, which had survived the purge by hiding out in a guest room closet, I had nothing to sell. There was only one solution—to throw myself upon the mercy of the community. But here, too, my timing was off.

For the past year I had been out of town a lot. I was aware that I had been treating my neighbors like a stack of unpaid bills—something I would get around to when I had the time. The church, from which I needed to borrow tables, had not seen me in the pew for several months. The neighbor whose truck I needed to haul the tables home had been shut in with an ill wife, and I had not found a moment in my very important life to drop in on him.

As I mentally made a list of all the things I would need—including inventory—to pull the yard sale together, I was aware that my ability to ask was weakened by my recent history of not giving. Still, Monica was depending upon me, which meant that I had to swallow my pride and depend on others. I made telephone calls, explained my predicament and, as the day of the yard sale arrived, the invisible net of human connections that runs beneath the surface of the town held fast.

People—many of whom I did not even know but who had heard of the sale through others—contributed everything from Oriental rugs to napkin rings. Even Don Jones, who hides things from his wife so he can sell them at his own yard sales, came over with a box of antique records and a car trunk full of weights, which were snapped up by a local wrestler. My neighbor with the ill wife had their son carry over two metal file cabinets. Twelve-year-old Annie Sprinkel cleaned out her room of all her toys and had her own concession stand. She spent all day making $11, all but $3 of which she gave to Monica. A lot of people when they saw the sign "A Car Scholarship Yard Sale" over the front door, said, "Keep the change."

There was one contribution of $100 and one mishap. The clothesline was so loaded down with everything from Halloween costumes to fur coats that it snapped—and everybody at the yard sale had to rush to hold it aloft until it could be retied.

Monica got her car and I got another look at my community and what it means to be a part of it. By definition, a good neighbor is somebody who notices when the web that holds a community together develops a hole—and does something to repair it. But in this instance it was the community that repaired the hole in me. ■

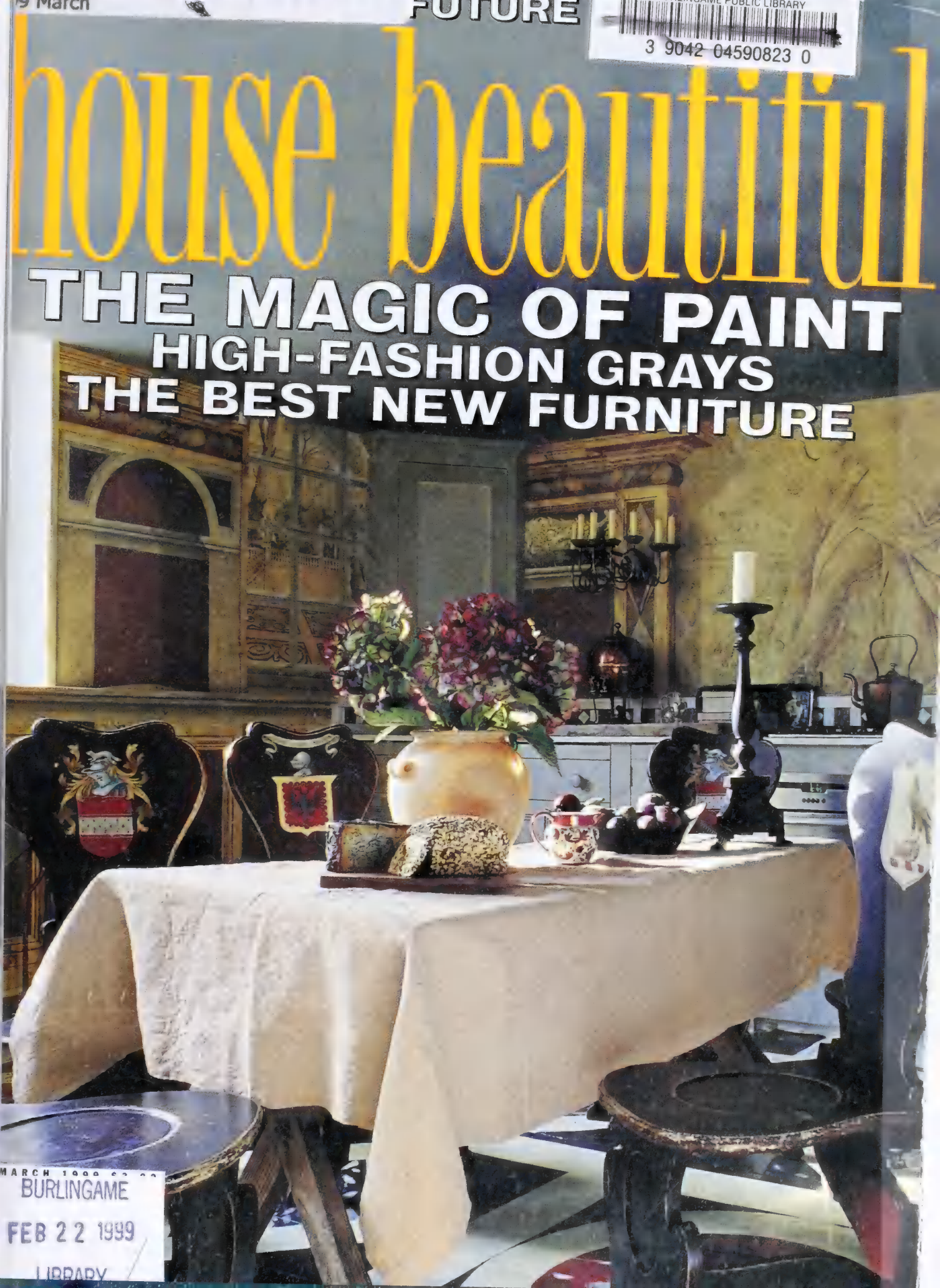
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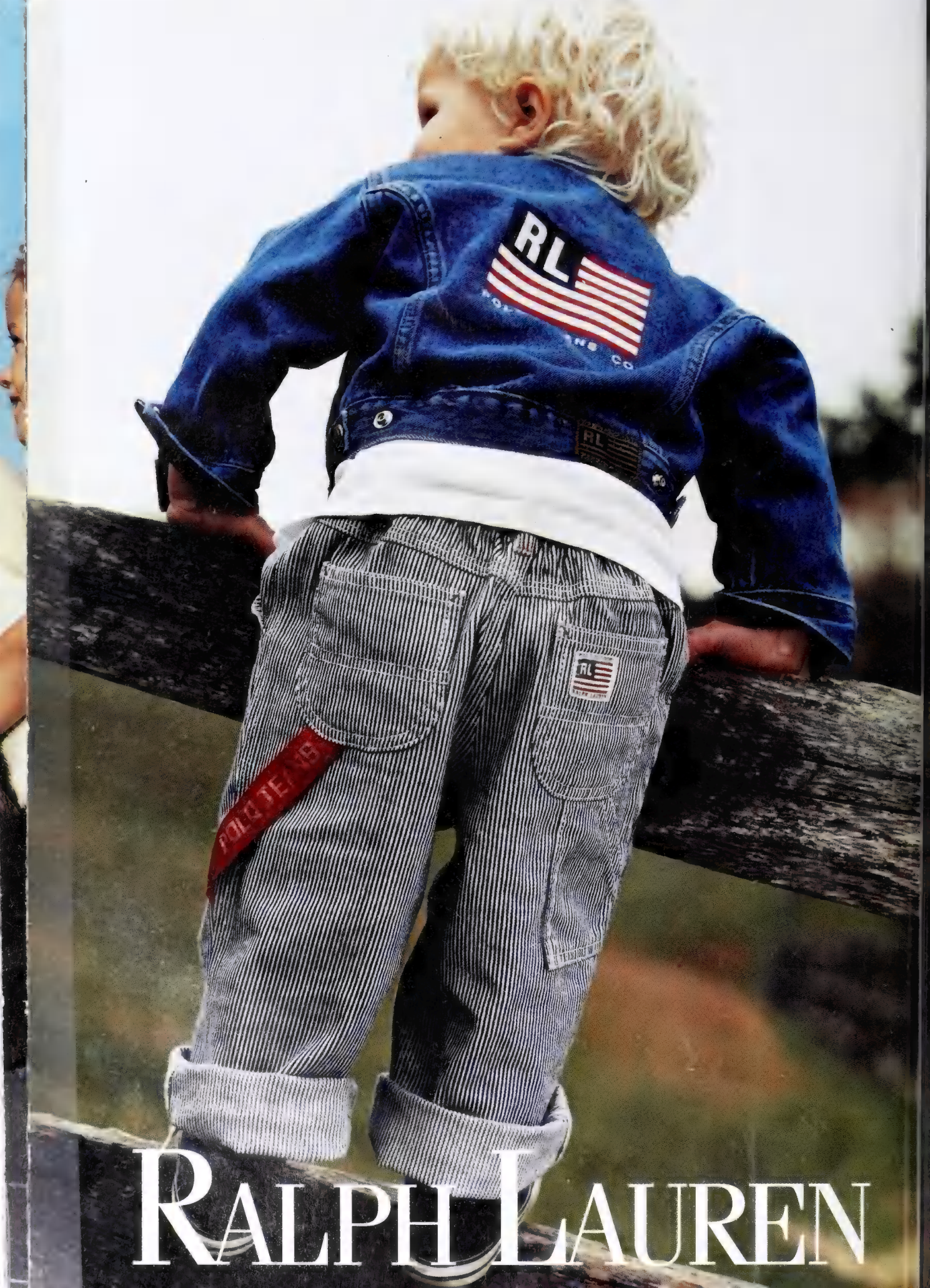
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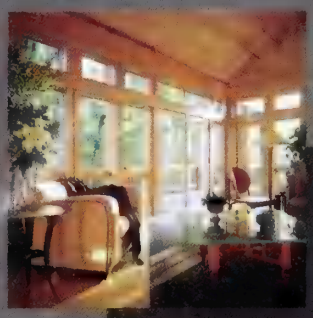
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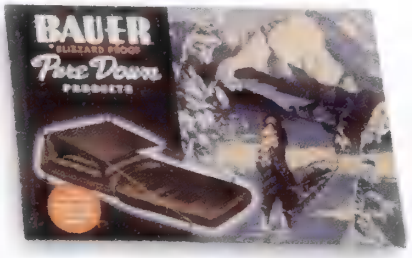
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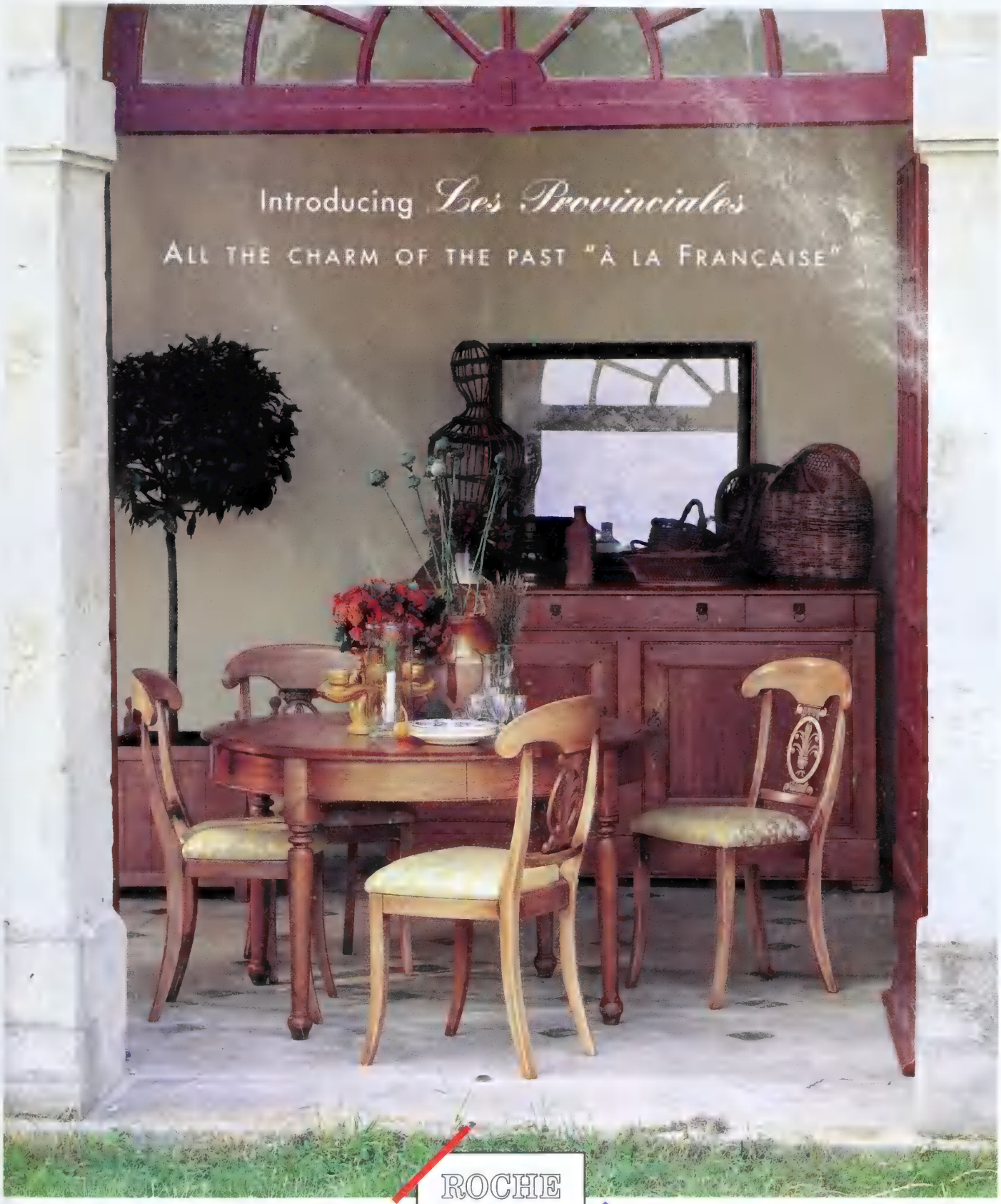
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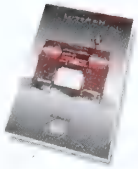
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BARBARA BOULWARE, NANCY CHERNOFF-WHITE, LYNN GALVIN, SUZANNE REITANO, JENNIFER H. ROBERTS
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DALLAS
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(214) 526-3800; Fax: (214) 526-1475

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HARDEN



BIRTH MOTHER

By Roberta Brown Root

Today is my daughter's birthday. Kim will turn thirty-three, but we have only been together for her last three birthdays.

On a shelf over my kitchen counter, next to a small ceramic doll that has topped every birthday cake of mine as far back as I remember, stands a framed photograph of my newfound daughter. She is wearing bib overalls, a baseball cap—worn backwards—and red high-top sneakers. She sits on porch steps, elbows propped on knees, chin resting on balled fists. This picture of my daughter was taken the day we met. In it she looks much younger than her years, as if she has saved her childhood for me. For her birthday celebration, my daughter has requested cinnamon rolls, which I am baking. When I finish, I'll top the sticky buns with the little blond doll in the pink dress.

The sun is coming up over the Cascade Mountains. My daughter and I were both born shortly after sunrise. That, however, is the only thing the days of our birth have in common.

My parents were high school sweethearts—he a football star, she a drum majorette, along with her twin, Betty. Dad came from the Browns who owned the local paper and Mom from the Browns who had the electrical business. When they wed, the newspaper headline read "Brown Marries Brown," and as the time drew near for my mother to give birth to her first child—me—both families insisted that she come home to Minnesota from the small college town in South Dakota where she and Dad lived. Only Doc Ben could be entrusted with such an important delivery.

Listening to this story told to me repeatedly as a child, I visualized the day of my birth as a festive event with only the fireworks missing, the trip to Waseca Memorial Hospital a parade: Mother, always the majorette, led the way, screaming "Hurry, hurry, the baby's coming!" while Betty pushed the wheelchair and echoed the cry. At this point in the tale, someone always mentions that Mrs. Downey, who had her baby the day before, recognized the voices and shouted, "God be with you, Bonnie," from her bed. By the time I was born, the news had spread and seven Brown grandparents—greats included—were on the scene.

How different was my own birthing journey, leaving months in advance, traveling 2,000 miles from home to hide while I awaited my unwanted child.

The sky is clear outside my kitchen window; the lake a deep blue. A heron stands on one leg at the end of my dock, fishing. I stop to watch him, pouring myself a cup of warm milk to which I add a splash of coffee, a tradition handed down from my great-grandmother. My daughter wasn't present to acquire my family's traditions, and she has rejected those of her adoptive family. Instead, she creates her own, abandoning them when she finds new, more interesting ones.

I reach to the top shelf for my grandmother's footed cake plate. Next to it sit large white enamel bowls with dark navy rims and two lidded square containers—matching—also hers. My daughter throws things away. Recycling, she calls it. She then buys new. "Things are things," she says. "They >

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don't mean diddly." She has nothing from the family that raised her. "They wanted a real heir," she explains. And she must think, if a baby can be given away, what should be saved.

How often I had run across Elm Avenue to my grandmother's, where those bowls were filled with potato salad or fruit salad loaded with whipped cream and red maraschino cherries. The little square enamel boxes were packed with side dishes—the cucumber slices Grandma called bread-and-butter pickles and dark red pickled beets, which smelled strongly of vinegar and cloves.

Kim pushes pickled beets to the side of her plate. "Beets," she says, scrunching up her face endearingly, like a four-year-old. "I *hate* pickled beets."

"Didn't you have pickled beets as a child?" I ask.

"My mother didn't cook," she says. "She drank. Remember?"

She says this matter-of-factly. Without self-pity. But her mood has changed. It's not about the beets—I know that, yet I want her to eat them. I want them to be a potion for her. I want her to swallow them and be filled with the women who came before us. The grandmas, the great-grandmas, the aunts, the great-aunts.

The adoption agency had promised a good home. "Teachers for parents," they had said. "Four children—she'll be the youngest." I had pictured trips to the beach, big family picnics in the park, and birthday parties, lots of birthday parties with balloons, hats, and noisemakers, maybe her own cake-top decoration. This imagined childhood had offered me solace over the years. But now there is a real face and a real voice to tell me otherwise.

"Did you love my father?" she asks.

There is no easy answer. If I say no, I will sound irresponsible. If I say yes, she will wonder why we didn't marry.

"It was a summer romance," I say, finally. "We were devoted to one another, but I wouldn't call it love." A summer of grief was what it had been. My darling grandmother dying, my mother huddled over the deathbed. Then the casket, open in front of the living room picture window, me crying in the yard, not caring that the minister promised heaven. The big house on Elm Avenue to which I had run on my way home from school was vacant now, a For Sale sign punched into the front lawn.

"In your father's arms," I tell my daughter, "was the only place I felt alive." For a while, anyway. "We couldn't get married," I say. "I hadn't even finished high school." We agreed to my parents' request that we never see each other again. "There were no choices in those days," I tell my daughter feebly—my reasons sound like excuses.

My daughter absolves me. "I don't blame you—I understand." She never gets angry with me, no matter how much I encourage her to. There is no room for anger in our relationship—she is too frightened that I'll leave her again. But she must be angry. How could she possibly understand that to be pregnant and unmarried then was a scandal, when today single women can become pregnant by choice, and if they are celebrities, can parade their babies before the public.

Pregnant at seventeen, I sit solemnly next to my mother. "Don't tell a soul—not even your friends," she says. "If they guess, don't admit anything." We are on our way to California, where I will stay with Aunt Betty until I show, then I will move to The Door of Hope. Unlike my mother's first delivery, mine would end not with a celebration but would take place in a labor room containing one single bed, no chair at its side.

In that room my child, eager to be born, forces her way into the world while I, frozen with fear, resist every contraction. A woman in a uniform sits at a desk in the dark hallway outside my room. Periodically she administers an injection that induces confusion but leaves the pain undiminished. Maybe this will give you something to think about, she seems to say. My daughter is born the following morning. I remember shame-filled screams, a whirling delivery room, cold forceps, numb muscles that couldn't comprehend PUSH.

Three days pass. Three days I have slept through. I sit on the edge of the bed, gingerly. Sun streams into the room. It's hot. I'm sweaty. A woman from the adoption agency has awakened me to sign papers. She reminds me that if I care for the child at all, I will do the right thing and give her away. She deserves a decent life with decent people. This is not only for the good of the child, she tells me, but also for my family who have done nothing to deserve this embarrassment.

"Have you named her?" the woman asks. "You know that you need a name for the birth certificate." She tells me not to waste a name I might want to use later.

"Wendy," I say, after the Peter Pan character. It's a never-grow-up name. I allow myself this sentimentality. The woman tells me that I should give her the father's last name, "Just in case she someday sees the birth certificate. She doesn't need to know she's illegitimate—she might think you died. It's better that way." I do exactly as the woman says.

A nurse comes into my room. "Follow me," she says. "You can hold the baby." I feel weak. The nurse turns the key in the nursery door. I have stood here before but the glass was curtained to keep the sinful mothers from seeing their babies. "Sit," the nurse says. The rocking chair, wooden, is unforgiving against my ripped and stitched bottom. I wince.

The nurse picks up a child, mummy-wrapped in a receiving blanket, and hands her to me. I take the sleeping baby, sigh and close my eyes. I don't want to feel anything. When I open my eyes again the nurse is standing in front of me holding out a bottle of milk.

I know what to do with babies. I was ten when my brother was born. Every morning I got him up and dressed him before I went to school. My parents worried that my hip would become deformed because I spent so much time carrying him on it. I was crazy for babies. I wanted four. I had the girls names picked: Hannah and Isabel—my grandmothers' names. The boys'—movie star names—kept changing.

I touch the rubber nipple to my sleeping baby's lips. Moving it back and forth, I try to wake her. It's obvious she has just been fed and this is some strange formality The Door of Hope believes in. The baby stirs on my lap. I should be talking to her, telling her things, enough to last a lifetime. I >



know I will only hold her this once. I study her face. She has more hair than any child I have ever seen, dark brown hair that stands on end. Her face is tiny. She looks like her father.

I stand to the side as the nurse diapers my baby, then she hands me a white kimono. The baby suddenly startles. I wrap my fingers around her little arms and hold them securely against her body. The gesture calms her. I lift my baby onto the kimono, pushing her arms into the sleeves, tying the little pink ribbons in front. I am intent. My hands, remembering my brother, work deftly, automatically.

Before putting on the booties, I quickly count my daughter's toes. They are identical to mine and to my mother's, second toe longer than first, baby toe nearly nonexistent. Her tiny foot is slender and perfect.

I wrap her in the receiving blanket, snugly so she'll feel safe. I pick her up intending to give her to the woman from the agency, but instead I bring her to my breast aching with milk, kiss her cheek, push my face into her neck, smell the powder. The woman holds out her arms. "You'll soon forget," she says, taking the child. "Better not to get too attached."

The woman turns and walks away. Suddenly, I am running after her. "One more thing," I say. I pick up my daughter's hands and look at her fingers—they are long and tapered, the fingernails are square, like my grandmother's, my father's, mine. I tuck the hand into the receiving blanket. I want to kiss it, but I feel dirty in the eyes of this woman, and I know the kiss will not be enough. I would need to gobble her up to be satisfied.

I telephone my parents. "It's over," I say. "They took her away." I hear tears in their silence. They, who have raised four, understand more than I what it means to lose a child. I go back to bed and fall into a sleep deep enough to last for thirty years.

I lift the risen dough from the bowl. When I was a child making bread with my grandmother, I would watch her hands at work, pushing, pulling, rolling the dough. How often I repeated these motions with my other children helping—the three I raised. When I knead, I always think of my grandmother's hands, the hands my first daughter inherited, but she and I don't have warm memories of doing things together. Our history is pain. We must create a future that will fill in our past.

"Let's bake bread together," I say to her.

"I'll watch," she says. "You bake." Her mother criticized, she reminds me. "I could never do anything right, and I hated to make her mad. When she was mad, she drank. When she drank, she reminded me of my adoption fee—she called me her thousand-dollar mistake."

At home, alone in her own apartment—which, since she has moved to Seattle, is close to my house—Kim rehearses what she has watched me do. In the safety of her own kitchen she bakes bread, makes jelly, freezes pesto and sun-dried tomatoes. She is still afraid to work with me. I might find fault, abandon her for some blunder, but I see that she is beginning to trust me. "It helps," she says, "that you came looking for me."

Three years ago I wrote a letter to the adoption agency giving legal consent for my daughter to make contact with me. They would need two letters, they said, one from each of us, to arrange a meeting. Within a week I heard from them, within three, we had met.

Driving to our reunion, noting the landmarks on the route that Kim gave us, I felt so still inside that it frightened me. Anxiety would have been preferable. I asked Randy, the man I have lived with since my divorce many years ago, whether he thought I was okay. He smiled and nodded. The brown motel my daughter drew on the map whizzed by on the right but I was lulled by the tall redwoods, and when the balloons appeared at the side of the road, just as she said they would, I was taken by surprise.

The car rounded the corner of her driveway—I was unaware that it was still moving. I pushed the door open, Randy shouted, "Wait," but my foot hit the pavement as if the car was a scooter. Randy slammed on the brakes as I lunged, leaving him and the car in the middle of the turn. Without warning a sound rose from within me. I didn't notice it at the time; only later did I remember. I have never before made this sound. It had an inhuman quality, the wail of an animal, the cry of labor. My daughter heard me before she saw me from the open window where she sat waiting. Our embrace was a desperate clutch. The noise stopped as abruptly as it began, and Kim, taking me by the hand, led me into the house.

She showed me her room. The walls were lined with Gumby dolls, teddy bears, a clown with a sad smiling face. Such power, I said, in a never-grow-up-name you didn't know you had. She rolled her eyes, shrugged her shoulders, threw back her head and laughed a silent laugh. I recognized the laugh, complete with the mannerisms. It belongs to her father. Thirty years ago, I thought it unique.

Before long we were ripping off shoes and socks, pointing at the long middle toe. "What a relief," she said. "We're alike."

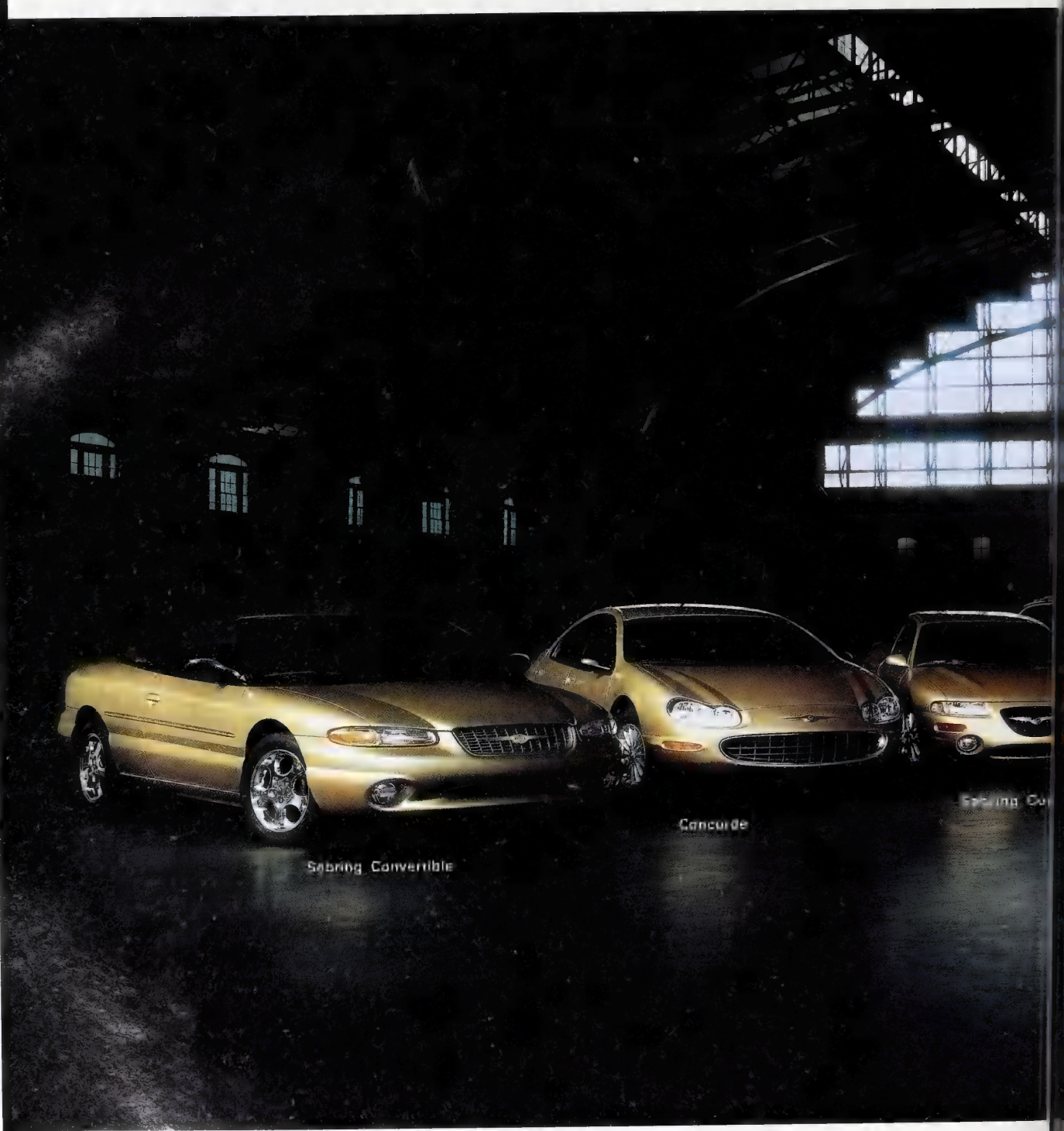
My three other grown children used to refer to their newfound sibling as "my mother's daughter," but now I hear them talking about their sister. They have adjusted to the unspoken lie from a mother who preached honesty. At first Kim wanted to call me Mom but I couldn't bear it. What kind of mom hands her child over to a stranger? On their birthdays, I tell the others the story of the day they were born. To my newly found daughter, I say simply, "You were born at The Door of Hope. You had hair. So much hair. More than the other three put together." I know it's not enough, but I have nothing more to offer.

I take the cinnamon rolls from the oven and arrange them on my grandmother's footed cake plate. With a knife I make waves of white frosting, one cresting the other. When I have finished, I reach for the little girl in the pink dress and place her squarely in the center. She stands there precariously; her balance is off. With a firm hand I push her deeper into the sticky buns, until I'm sure she's safe. ■

This is Roberta Brown Root's first published essay. She is an interior designer whose work has been featured in Metropolitan Home, Better Homes and Gardens, *and other magazines.*


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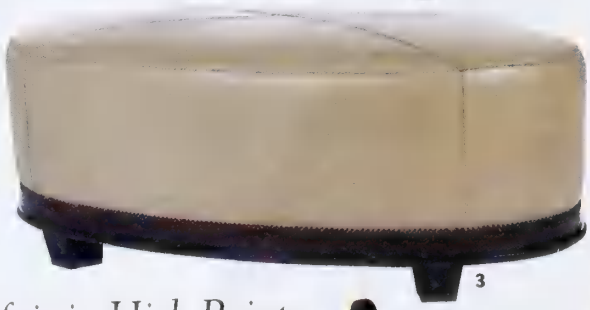


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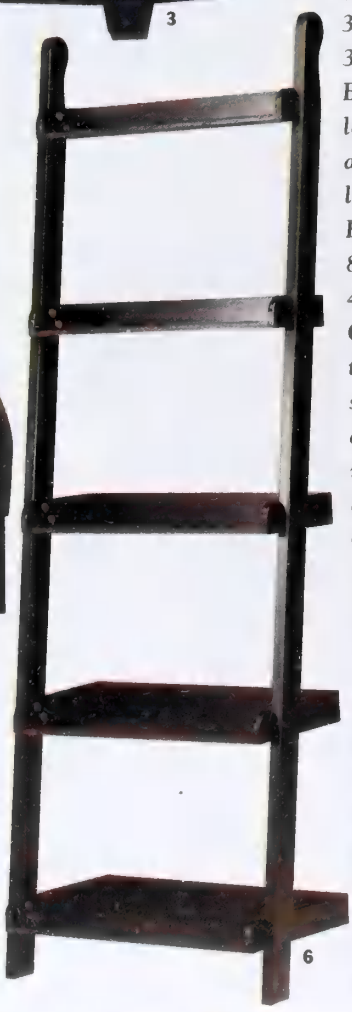




EDITOR: ELIZABETH MAYHEW

In our report from the furniture fair in High Point, North Carolina, glamorous designs get top billing







1. *Store your television behind the pocket doors of Henredon's walnut and maple entertainment center, $8,820. Call 800-444-3682.*
2. *Milling Road's 60-inch-long maple table folds into a 30-inch square and has nickel hinges and casters, $2,253. Call 336-885-1800.*
3. *Barbara Barry designed a leather ottoman after her oval logo, $2,120. From Baker: 800-59-BAKER.*
4. *& 5. Mitchell Gold's armless twill-upholstered sofa, $1,200, and faux suede-upholstered chair, $1,000, were inspired by French designs from the 1940s. Call 800-789-5401.*
6. *Ladderlike leaning shelf from Directions is made from plantation-grown teak, $247. Call 706-769-6627.*
7. *Vladimir Kagan's sinuous sofa takes its cue from Frank Gehry's museum in Bilbao, Spain, $2,310. From Preview: 336-887-3024.*



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French moderne is a major influence today


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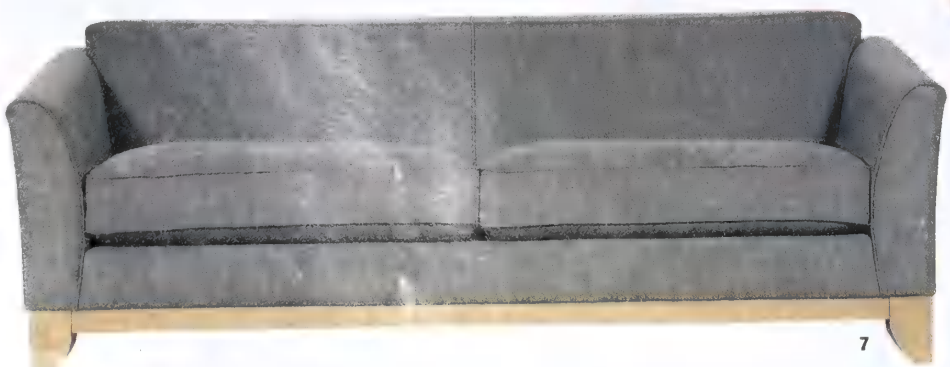

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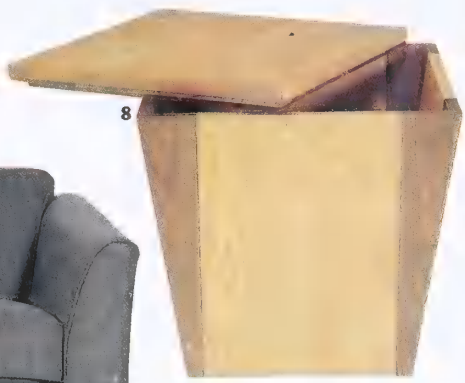

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1. *The mahogany veneer of E.J. Victor's cabinet has been gouged to resemble designs of Jean Michel Frank,* $3,750. Call 828-437-1991.

2. *John Widdicomb's aluminum chair recalls Josef Hoffman's sitz-machine of 1908,* $9,450. Call 800-845-9472.

3. *Larry Laslo fashioned his desk after a piece by Eugene Printz,* $5,805. From John Widdicomb: 800-845-9472.

4. Ottoman designed by Larry Laslo, $1,005. From Directional: 800-308-0110.

5. *Classic club chair updated in taupe leather,* $2,230. From Drexel Heritage: 800-916-1986.

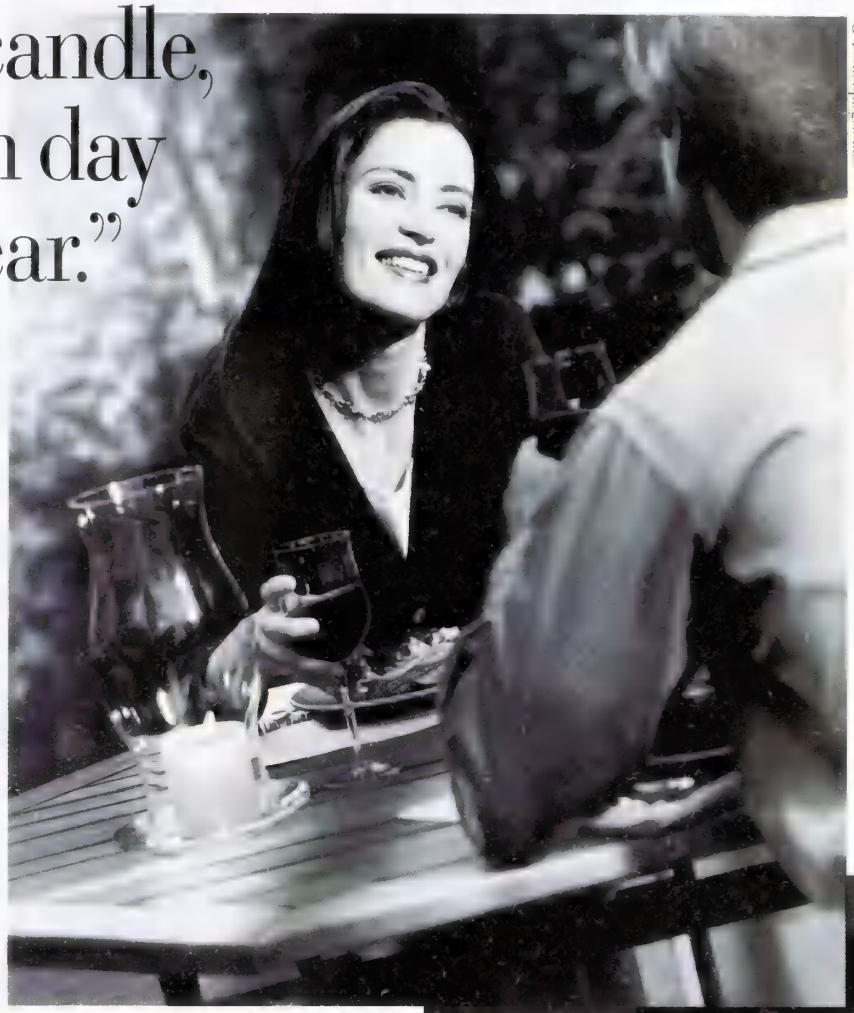
6. *Vicente Wolf's chest has a floating glass top,* $4,186. From Casa Bique: 336-472-7700.

7. *Bernhardt's clean-lined sofa,* $1,950. Call 800-340-0240, ext. 3001.

8. *When closed, Stickley's cherry and walnut storage container is a cocktail table,* $487. Call 315-682-5500.

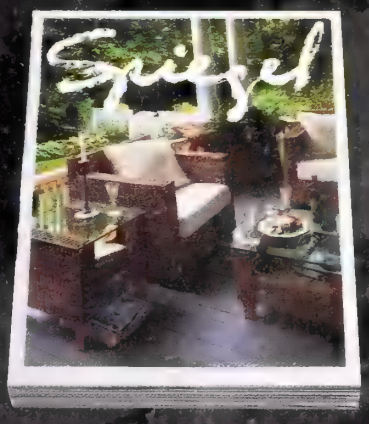
"The moment you light a candle, even a rotten day can disappear."

~ Karen Stone
Police Officer,
Mother of 2



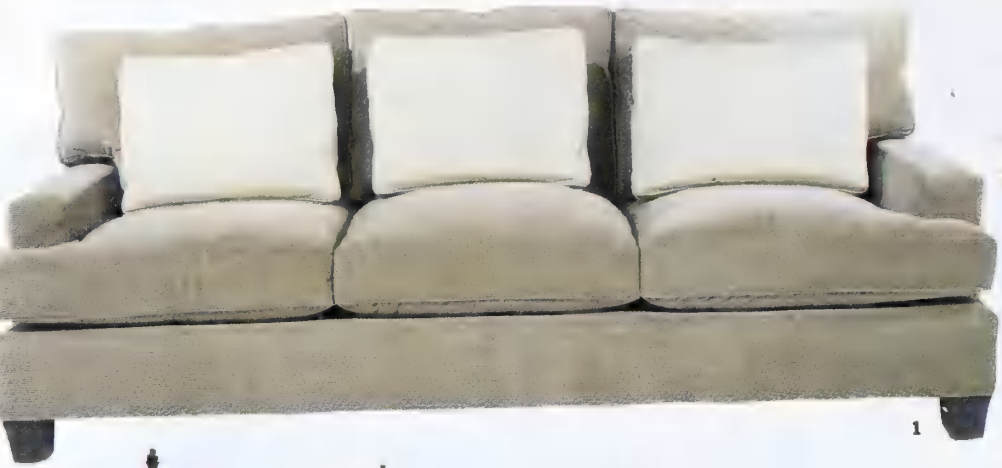
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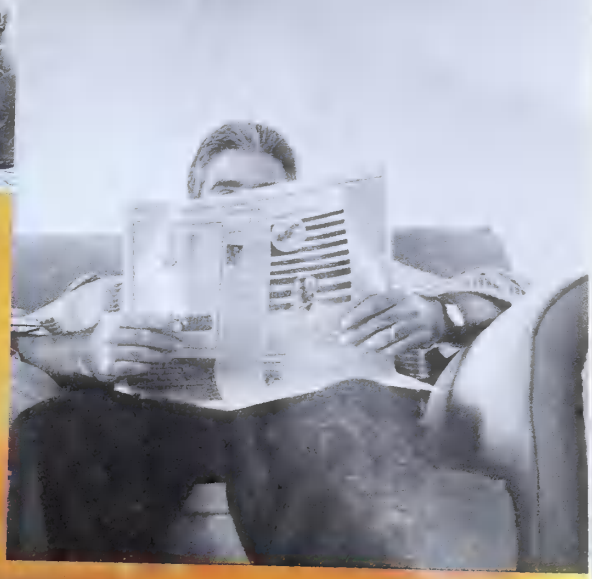






1. *Corduroy stripes on Barbara Barry's sofa run horizontally, $4,778. Call 800-59-BAKER.*
2. *A wheat sprig and two hand-painted roosters top a gold-leaf mirror, $1,190. From Carvers' Guild: 800-GILDING.*
3. *Rattan étagère with X motif, $1,020. From Thomasville's Ernest Hemingway Collection. Call 800-225-0265.*
4. *Lee's armchair has scrolled arms and back, $1,274. Call 800-892-7150.*
5. *Painted mahogany George III–style chair, from $4,523. From John Widdicomb's Victoria & Albert Collection. Call 800-845-9472.*
6. *Cherry dining chair influenced by Spanish Colonial designs, $610. From Pennsylvania House's Old Havana Collection: 800-782-9663.*
7. *Ralph Lauren's walnut and mahogany night stand is embellished with silver-plated drawer pulls, $3,735. Call 212-642-8700.*
8. *Cross-backed settee with woven cane seat, $600. From Landmark Designs International: 252-234-7965.*





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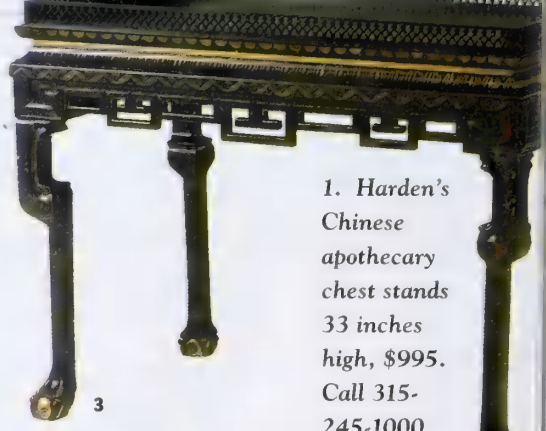
Xtra Life



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American furniture designers continue to turn to Asia for inspiration



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1. Harden's Chinese apothecary chest stands 33 inches high, $995. Call 315-245-1000.

2. The curved arms of Larry Laslo's desk chair recall Art Deco designs, $3,000. From John Widdicomb: 800-845-9472.

3. John Widdicomb's lacquered tea table was based on a Chinese cabinet in the Victoria and Albert Museum, $8,573. Call 800-845-9472.

4. & 5. The inside of a maple and ash cabinet is fitted for a bar, $5,866. Asian armchair in maple and ash, $980. Both from Century's Silk Road Collection. Call 800-852-5552.

6. Walnut Shinto-style bench, $837. From Maria Yee: 831-457-2900.

7. Hickory Chair's leather sofa is fashioned after the one at Knole in England, $5,116. Call 800-785-4579.

8. Octagonal maple side table, $1,609. From Swaim: 336-885-6131.



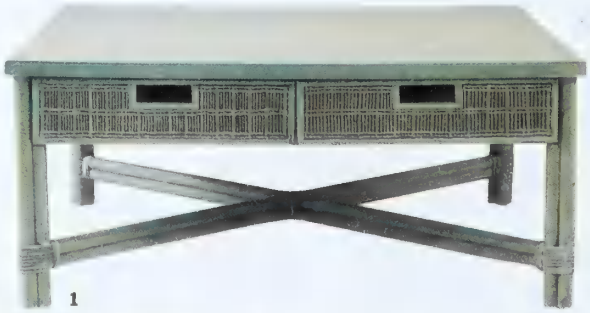
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High Point went natural with paper, rattan, and banana-leaf furniture



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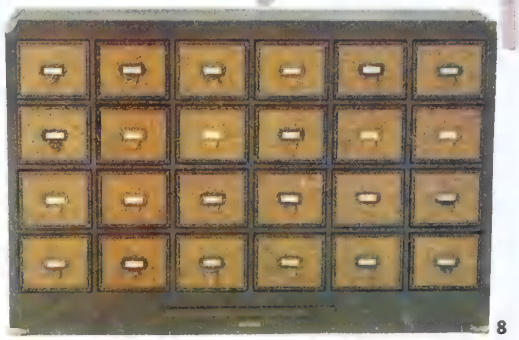
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1. & 2. Cocktail table has four rattan drawers, $800. Rounded arms distinguish a rattan club chair, $870. Both from Lexington: 800-LEX-INFO.

3. Alexander Julian's banana-leaf love seat, $1,200. From Universal Furniture: 336-861-7200.

4. Bench constructed out of woven rattan and tanguile wood, $1,035. From the Ralph Lauren Home Collection: 212-642-8700.

5. Use John Rogers's teak daybed indoors or out, $1,980. Call 516-283-7209.

6. Armchair made of paper wrapped around thin metal strips, $832. From Palacek: 800-676-5382.

7. Cherry bench in buttermilk finish has rush seat, $699. From Lane's Eddie Bauer Lifestyles Collection. Call 800-750-LANE.

8. Leather and rattan apothecary chest fashioned after an old steamer trunk, $3,000. From Bauer International: 800-582-7690.



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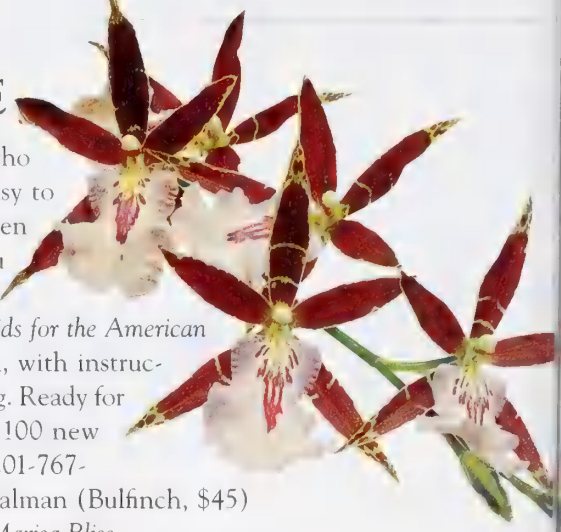
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ORCHIDS, ORCHIDS EVERYWHERE



Orchids have gotten a bum rap as difficult plants suited only for obsessives who have the skill and patience needed to coddle them. In fact, orchids are easy to grow, and these days are becoming widely available. According to grower Glen Decker of Piping Rock Orchids in Plainview, New York (516-349-7014), "You can even find orchids at Home Depot for a low price, so now people aren't afraid to try them." Ready to take the plunge? Smith & Hawken's *100 Orchids for the American Gardener* by Elvin McDonald (Workman, $18) is a wonderful introduction, with instructions on how to provide the optimal conditions for blooming and reblooming. Ready for more? Check out more than 5,000 elegant varieties—including at least 100 new hybrids—at the New York International Orchid Show, March 25–28 (call 201-767-0621). Once you're hooked, you'll love poring over *Rare Orchids* by Béla Kalman (Bulfinch, $45) and getting to know exotics like the *Derosara* 'Divine Victor' (right). *Sara Marisa Bliss*



SIZZLING

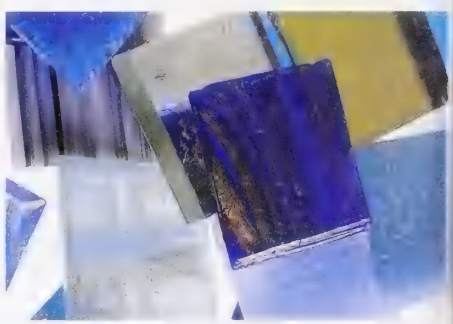
The self-proclaimed "retro-futurist" Kanner Architects have cooked up a fresh look for In-n-Out Burgers—and won the 1998 Design Award from the Los Angeles chapter of the American Institute of Architects in the process. The new stucco-and-glass drive-through restaurant in Westwood (above) riffs on the popular fast food chain's logo—a yellow boomerang—and harks back to the space-age enthusiasm of the "googie" era (1954–1964). *Alice Feiring*

IN THE AIR

Fabric and bedding companies are thinking pink these days: Kathryn Ireland, for example, has new blush patterns on linen, Area is bordering white sheets with a similar shade, and Frette is opening eyes with bright fuchsia bath towels.

CHIP OFF THE OLD BLOCK

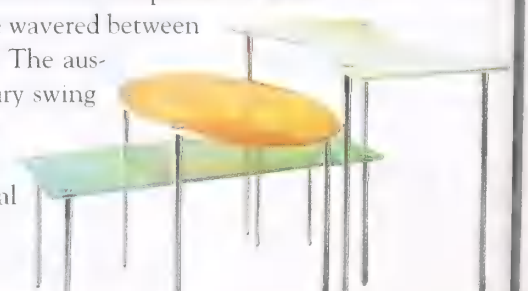
For thousands of years, mosaic has been big in the decorating world. But it is glass tile—which is waterproof, a breeze to clean, and reflects light enchantingly—that has become the current darling for covering surfaces of all kinds. Bisazza, the preeminent Italian glass tile company, has just opened a showroom in New York, its first in the United States. Designed by architect Alessandro Mendini, the space is lavished with mosaics using the company's wares. Most tiles range from $8 to $24 a square foot, but the crown jewels of the company, handmade gold-leafed Oro tiles (right), start at a dazzling $400 a square foot. Bisazza, 12 W. 23 St.; 212-463-0624. *Alice Feiring*





GET SET FOR TABLES

The chair has always been the design world's most exalted furniture form. But tables, too, can be keys to social and material history, a point made by "On the Table: A Succession of Collections" at the Wexner Center for the Arts in Columbus, Ohio, through April 18. "Tables have reflected changes in architecture, work, leisure activities, and the rituals of daily life," says Mark Robbins, curator of architecture at the Wexner Center. Two centuries of designs on display range from a gilded Renaissance Revival table to Robert Venturi's 1984 cabriole-leg table of wood and plastic laminate, along with tableware from the Reagan presidential china to melamine plates, providing a platform for exploration of the cyclical rather than straightforward march of taste. "Too often the development of modernism is read as a straight line, when really tastes have wavered between heavily ornamented and simpler styles," Robbins says. The austere Rookwood vase (left) reflects an early-20th-century swing to art pottery for the masses. Karim Rashid's 1997 Tri-Spectra tables (right), whose translucent tops create rainbow effects when nested, illuminate today's technological innovations. Call 614-292-0330. *Cara Greenberg*



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Like other prescription medications, RENOVA has been tested for safety and effectiveness. While it will *not* eliminate wrinkles, repair sun damaged skin or reverse the aging process, it is proven to *reduce* fine wrinkles, *fade* brown spots, and *smooth* roughness.

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RENOVA is not appropriate for everyone, so talk to your doctor if you are on other medications, pregnant or nursing. See attached information for further explanation on who should or should not use RENOVA. RENOVA is a skin irritant. Results of use beyond 48 weeks have not been established in controlled clinical trials. Clinical trials in those over 50 or with moderately or heavily pigmented skin have not been conducted.

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Fine Wrinkles

Before



After



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Brown Spots

Before



After



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents moderate improvement. 65% of patients experienced either moderate(38%) or minimal(27%) improvement. 35% experienced no improvement.

See following page for important information. *© OPC 1999 04DD3086*

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You should use RENOVA only at bedtime. Do not use drying skin care products. Use the smallest amount of RENOVA needed and avoid getting it in your eyes, ears, nose or mouth.

WARNING: Do not use RENOVA if you are pregnant or attempting to become pregnant. Avoid sunlight and any other medicines that may increase your sensitivity to sunlight (see below).

RENOVA has not been studied in people who are over 50 years of age or in people with moderately or darkly pigmented skin.

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(WHAT CAN I EXPECT FROM RENOVA?)

RENOVA is a serious medication that may help treat but will not "cure" fine wrinkles, spotty skin discoloration, and rough feeling skin.

Studies show that after 24 weeks, about 30% of the people who used RENOVA for fine wrinkles or spotty discoloration had moderate improvement, another 35% had minimal improvement and 35% had no improvement. About 16% of the people who used RENOVA for rough skin had moderate improvement, 35% had minimal improvement, and 49% had no improvement. There is no evidence that RENOVA treats coarse skin, deep wrinkles, yellowing skin, or other skin care problems.

RENOVA should be used as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin. Many people can achieve desired effects by using this program without using RENOVA. You should not use RENOVA until you have tried a broad skin treatment program without RENOVA.

When you use RENOVA, improvement in fine wrinkling, spotty skin discoloration and rough skin is not immediate and occurs gradually over time. Generally, you may notice some effects in 3 to 4 months. The effects are usually most noticeable at about 6 months with little additional improvement after that time. If RENOVA treatment is stopped, the improvement will gradually diminish.

The safety of using RENOVA daily for more than 48 weeks has not been established.

Who Should Not Use RENOVA?

You should not use RENOVA if you are sunburned or highly sensitive to the sun, if you have eczema, or if your skin is irritated. RENOVA can cause increased skin irritation and increased susceptibility to sunburn.

Since RENOVA may make your skin more sensitive to sunlight, you should tell your health care professional if you are also using other medicines that increase sensitivity to sunlight because you should not be using RENOVA with these medicines. These include but are not limited to: thiazides (used to treat high blood pressure), tetracyclines, fluoroquinolones or sulfonamides (used to treat infection), and phenothiazines (used to treat serious emotional problems). If you are taking any prescription medicines, non-prescription medicines or using any facial creams, check with a health care professional to make sure they do not interact with RENOVA.

Pregnancy Warning: Safe use during pregnancy has not been shown. There are reports of birth defects with laboratory animals and humans that were given tretinoin by mouth. You should not use RENOVA if you are pregnant or trying to become pregnant.

It is not known if RENOVA is passed to infants through breast milk. Safe use in children has not been shown.

The safety and effectiveness of RENOVA for people over age 50 or with darker skin coloration has not been proven.

How Should I Use RENOVA?

You should apply RENOVA to your face once a day before retiring using only enough to cover the entire affected area lightly. Gently wash your face with a mild soap, pat the skin dry, and wait 20 to 30 minutes before applying RENOVA. Apply a pea-sized amount of cream to cover your entire face. You may feel a warmth or slight stinging when RENOVA is first applied.

You must be especially careful when applying the cream to avoid your eyes, ears, nostrils, or mouth. RENOVA may cause severe redness, itching, burning, stinging, and peeling if applied to these areas.

Using larger than necessary amounts of RENOVA will not speed results and can cause an overdose. An overdose can result in red and peeling skin as well as some pain or discomfort.

You may use cosmetics after applying RENOVA. Make sure to clean your face thoroughly before applying RENOVA again.

What Should I Avoid While Using RENOVA?

RENOVA increases your sensitivity to sunlight. Avoid sunlight as much as possible. Use protective clothing and a sunscreen with a minimum SPF of 15. Do not sunbathe or use sunlamps. If you are sensitive to sunlight or have a job that requires you to be out in the sun for long periods, you must use extreme caution.

While using RENOVA, avoid any products that can dry or irritate the skin. For example, avoid products applied to the skin that contain alcohol, spices, or lime. Also, avoid cleansers, hair removal, or other products that can irritate the skin.

What Are the Possible Side Effects of RENOVA?

The most common side effects are skin reactions. Itching, red, and dry skin have been reported. So have burning, stinging, and peeling skin. These are most often mild and are most common when treatment is started.

How Can I Get Additional Information?

This leaflet summarizes the most important information about RENOVA. If you would like more information, talk to your doctor or other health care provider. There is also a leaflet written for health professionals that your pharmacist can provide for you.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

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Retin-A® (tretinoin)

Cream · Gel · Liquid
For Topical Use Only

PATIENT INSTRUCTIONS
Acne Treatment
IMPORTANT
Read Directions Carefully Before Using

THIS LEAFLET TELLS YOU ABOUT RETIN-A (TRETINOIN) ACNE TREATMENT AS PRESCRIBED BY YOUR PHYSICIAN. THIS PRODUCT IS TO BE USED ONLY ACCORDING TO YOUR DOCTOR'S INSTRUCTIONS, AND IT SHOULD NOT BE APPLIED TO OTHER AREAS OF THE BODY OR TO OTHER GROWTHS OR LESIONS. THE LONG-TERM SAFETY AND EFFECTIVENESS OF THIS PRODUCT IN OTHER DISORDERS HAVE NOT BEEN EVALUATED. IF YOU HAVE ANY QUESTIONS, BE SURE TO ASK YOUR DOCTOR.

WARNINGS AND PRECAUTIONS

The effects of the sun on your skin. As you know, overexposure to natural sunlight or the artificial sunlight of a sunlamp can cause sunburn. Overexposure to the sun over many years may cause premature aging of the skin and even skin cancer. The chance of these effects occurring will vary depending on skin type, the climate and the care taken to avoid overexposure to the sun. Therapy with RETIN-A may make your skin more susceptible to sunburn and other adverse effects of the sun, so unprotected exposure to natural or artificial sunlight should be minimized.

Laboratory findings. *When laboratory mice are exposed to artificial sunlight, they often develop skin tumors. These sunlight-induced tumors may appear more quickly and in greater number if the mouse is also topically treated with the active ingredient in RETIN-A, tretinoin. In some studies, under different conditions, however, when mice treated with tretinoin were exposed to artificial sunlight, the incidence and rate of development of skin tumors was reduced. There is no evidence to date that tretinoin alone will cause the development of skin tumors in either laboratory animals or humans. However, investigations in this area are continuing.*

Use caution in the sun. When outside, even on hazy days, areas treated with RETIN-A should be protected. An effective sunscreen should be used any time you are outside (consult your physician for a recommendation of an SPF level which will provide you with the necessary high level of protection). For extended sun exposure, protective clothing, like a hat, should be worn. Do not use artificial sunlamps while you are using RETIN-A. If you do become sunburned, stop your therapy with RETIN-A until your skin has recovered.

Avoid excessive exposure to wind or cold. Extremes of climate tend to dry or burn normal skin. Skin treated with RETIN-A may be more vulnerable to these extremes. Your physician can recommend ways to manage your acne treatment under such conditions.

Possible problems. The skin of certain sensitive individuals may become excessively red, swollen, blistered or crusted. If you are experiencing severe or persistent irritation, discontinue the use of RETIN-A and consult your physician.

There have been reports that, in some patients, areas treated with RETIN-A developed a temporary increase or decrease in the amount of skin pigment (color) present. The pigment in these areas returned to normal either when the skin was allowed to adjust to RETIN-A or therapy was discontinued.

Use other medication only on your physician's advice. Only your physician knows which other medications may be helpful during treatment and will recommend them to you if necessary. Follow the physician's instructions carefully. In addition, you should avoid preparations that may dry or irritate your skin. These preparations may include certain astringents, toiletries containing alcohol, spices or lime, or certain medicated soaps, shampoos and hair permanent solutions. Do not allow anyone else to use this medication.

Do not use other medications with RETIN-A which are not recommended by your doctor. The medications you have used in the past might cause unnecessary redness or peeling.

If you are pregnant, think you are pregnant or are nursing an infant: No studies have been conducted in humans to establish the safety of RETIN-A in pregnant women. If you are pregnant, think you are pregnant, or are nursing a baby, consult your physician before using this medication.

GELS ARE FLAMMABLE. Note: Keep away from heat and flame. Keep tube tightly closed.

AND WHILE YOU'RE ON RETIN-A THERAPY

Use a mild, non-medicated soap. Avoid frequent washings and harsh scrubbing. Acne isn't caused by dirt, so no matter how hard you scrub, you can't wash it away. Washing too frequently or scrubbing too roughly may at times actually make your acne worse. Wash your skin gently with a mild, bland soap. Two or three times a day should be sufficient. Pat skin dry with a towel. Let the face dry 20 to 30 minutes before applying RETIN-A. Remember, excessive irritation such as rubbing, too much washing, use of other medications not suggested by your physician, etc., may worsen your acne.

HOW TO USE RETIN-A (TRETINOIN)

To get the best results with RETIN-A therapy, it is necessary to use it properly. Forget about the instructions given for other products and the advice of friends. Just stick to the special plan your doctor has laid out for you and be patient. Remember, when RETIN-A is *used properly,* many users see improvement by 12 weeks. AGAIN, FOLLOW INSTRUCTIONS – BE PATIENT – DON'T START AND STOP THERAPY ON YOUR OWN – IF YOU HAVE QUESTIONS, ASK YOUR DOCTOR.

To help you use the medication correctly, keep these simple instructions in mind.



- Apply RETIN-A once daily before bedtime, or as directed by your physician. Your physician may advise, especially if your skin is sensitive, that you start your therapy by applying RETIN-A every other night. First, wash with a mild soap and dry your skin gently. WAIT 20 to 30 MINUTES BEFORE APPLYING MEDICATION; it is important for skin to be completely dry in order to minimize possible irritation.
- It is better not to use more than the amount suggested by your physician or to apply more frequently than instructed. Too much may irritate the skin, waste medication and won't give faster or better results.
- Keep the medication away from the corners of the nose, mouth, eyes and open wounds. *Spread away from these areas when applying.*
- *Cream:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Cream by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Gel:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, or if dry flaking occurs from the gel **within a minute or so,** you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Gel by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Liquid:* RETIN-A (tretinoin) Liquid may be applied to the skin where acne lesions appear, spreading the medication over the entire affected area, using a fingertip, gauze pad, or cotton swab. If gauze or cotton is employed, care should be taken not to oversaturate it to the extent that the liquid would run into areas where treatment is not intended (such as corners of the mouth, eyes, and nose).
- It is recommended that you apply a moisturizer or a moisturizer with sunscreen that will not aggravate your acne (noncomedogenic) every morning after you wash.

WHAT TO EXPECT WITH YOUR NEW TREATMENT

RETIN-A works deep inside your skin and this takes time. You cannot make RETIN-A work any faster by applying more than one dose each day, but an excess amount of RETIN-A may irritate your skin. Be patient.

There may be some discomfort or peeling during the early days of treatment. Some patients also notice that their skin begins to take on a blush.

These reactions do not happen to everyone. If they do, it is just your skin adjusting to RETIN-A and this usually subsides within two to four weeks. These reactions can usually be minimized by following instructions carefully. Should the effects become excessively troublesome, consult your doctor.

BY THREE TO SIX WEEKS, some patients notice an appearance of new blemishes (papules and pustules). At this stage it is *important to continue* using RETIN-A.

If RETIN-A is going to have a beneficial effect for you, you should notice a continued improvement in your appearance after 6 to 12 weeks of therapy. Don't be discouraged if you see no immediate improvement. Don't stop treatment at the first signs of improvement.

Once your acne is under control you should continue regular application of RETIN-A until your physician instructs otherwise.

IF YOU HAVE QUESTIONS

All questions of a medical nature should be taken up with your doctor. For more information about RETIN-A (tretinoin), call our toll-free number: 800-426-7762. Call between 9:00 a.m. and 3:00 p.m. Eastern Time, Monday through Friday.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION





CAREFREE CLASSICS

Pioneering style-makers have fashioned a wardrobe of casual standbys to mix with abandon

BY MARGARET KENNEDY

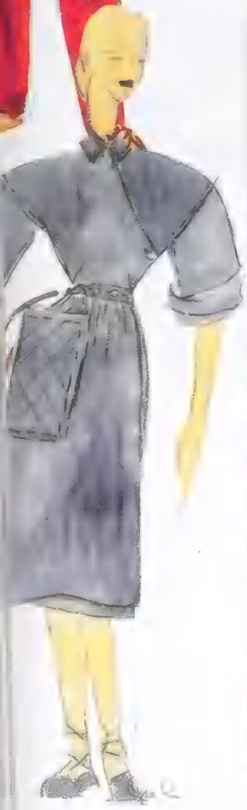




Walking through the recent Claire McCardell show at the Fashion Institute of Technology in New York, I was reminded that we owe the ease and comfort of clothes today to designers in the 1940s who rethought fashion to fit the lives of modern, active women. Using humble fabrics, experimenting with high-performance materials, and insisting on practicality, McCardell produced sleek jumpsuits, biking culottes, and invented a clever wrap-around denim dress she dubbed the "Pop-over," seen in the sketch at bottom left from the book *Claire McCardell: Redefining Modernism* by Kohle Yohannan and Nancy Nolf (Abrams, 1998). Her 1942 unlined jersey "diaper" bathing suit stood out shockingly on a beach next to the corsetlike styles of the time.

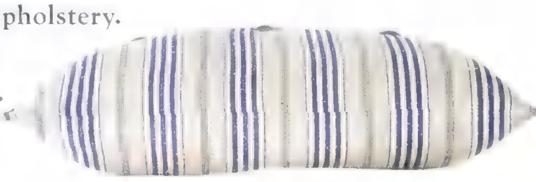
Were it not for decorators who similarly jettisoned the rules of formality in the home, we'd still be sitting up straight on tight-back chairs in parlors reserved for Sunday best. Billy Baldwin favored wicker, cottons, and clean-lined little armless chairs meant to move about the room. Elsie de Wolfe banished clutter and transformed brown wood furniture with white paint. Sister Parish counted on the charm of chintz to relax the most proper rooms. Here's a short-list of adaptable design icons that have liberated our homes and equipped us with the decorating equivalent of sportswear. ■







White-slipcovered sofas become practical, thanks to prewashed fabrics.
Sink-into club chairs provide comfort without the membership fees.
Small-scaled armless chairs tuck into tight spots.
Wicker breezing in from the garden or porch refreshes any room.
Curvaceous, lightweight Arne Jacobsen chairs stack up to every style.
Once confined to cabins, twig furniture flourishes in sleeker spaces.
The tea party ended with the arrival of casual coffee tables—foursquare Parsons, low-slung Chinese, Milan modern, Giacometti iron or overscaled ottomans.
Ticking, filched from the mattress, works for curtains or upholstery.
Roman shades and bamboo blinds let in light without fuss.
Glowing lamps by Noguchi transform paper into sculpture.
Inexpensive sisal rugs cross all design lines.



For answers to your decorating questions, visit our Web site at http://homearts.com/mail/hbpeggy.htm
Log on to housebeautiful.com on Monday, March 8 at 2 P.M. for a live chat with Peggy.

THEY MAKE THE DESERT BLOOM



After a hike through a California desert in March, when native plants flower in Day-Gl colors, a gardener sets out on a quest to find more cacti, succulents, and xerophytes

By Cecile Shapiro

The colors looked more like synthetic dyes than the hues of actual flowers, although the blooms were real enough, scattered on spiky shrubs and plants spilling over onto dusty paths. I was only yards behind the visitor's center in a native plant garden of the Anza-Borrego Desert State Park in San Diego County. I had come with a group of friends to hike on the mostly unmarked trails that make serpentine patterns across the desert floor. Our guide Dick Bailey, the oldest among us, had been exploring California on foot for the last 70 or so of his 85-plus years. He knew the names of every brilliant flower and shared them with us, although they were all so unfamiliar to me I could not tell you now exactly what we saw that March morning. But I remember very well how exhilarating I found the vivid contrast between the gray-leafed plants spotted with neon flowers and the sandy, pebbly soil.

Bailey led us farther into the desert, beyond the beds flowering with cacti and other desert dwellers, to Palm Canyon, an oasis—a phenomenon I had longed to see ever since I first came across the word in a geography book. A mile-and-a-half of level walking took us to a sheltered glen where a stand of native California fan palms created luxuriant shade. In the midst of these deep green trees a waterfall erupted from massive rocks and glittered into a stream. The cool, lush beauty of the oasis was everything I had imagined as a child, but it was the limitless expanse of parched desert with its unlikely flowers that drew me on.

I was hooked. After three days of walking through parts of the 600,000-acre Anza-Borrego Desert I wanted to see more of these plants with exotic-sounding names: *opuntia* (prickly pear), agave, aloe, and yucca, to cite a few. And shortly thereafter I did, although only in >

Above, from left: Sand verbena blooms in California's Anza-Borrego Desert. Native* Opuntia englemannii *at the Boyce Thompson Arboretum in Arizona. A border of aloes in the Huntington Garden near Pasadena. Below: The lawn at Lotusland, in Santa Barbara, is ringed with gardens, many dominated by tall cacti.





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photographs. While browsing in a Santa Barbara shop, I found an astonishing book called *Lotusland*, with page after page of cacti and succulents. The text was a biographical sketch of the garden's late owner, a self-willed woman with operatic aspirations but no voice who had married six times to men who settled millions on her. Although I phoned then and there for permission to visit Lotusland, I could only reserve a date for the following spring, so popular are the tours.

To satisfy my new cacti craving in the meantime, I logged on to the Internet. To my surprise, I found a 39-page list of open-to-the-public cacti and succulent gardens all over the world, not just in the American Southwest, as I had imagined, but in Russia, Czechoslovakia, India, and Sweden. Indeed, several German botanical gardens have outstanding collections of dry-climate plants. Cacti, native to the Western Hemisphere, are as wondrous and foreign to Europeans as rare tropical orchids are to North Americans.

I also learned via the Internet about several major cacti collections in California and Arizona: The Huntington Botanical Gardens in San Marino, California; the Boyce Thompson Arboretum in Superior, Arizona; the Desert Botanical Garden in Phoenix; and Lotusland, in Santa Barbara.

At the Huntington, less than an hour from the southern California town where I spend the winter, I had previously explored the Camellia, Jungle, Japanese, and Rose gardens, but had never taken the meandering paths that wind through twelve acres of xerophytes (dry-climate plants) from all over the world. Thousands of plants are arranged in some sixty beds and borders, the most naturalistic displays on this manicured estate begun in 1903 by Henry Edwards Huntington, heir to a railroad fortune, and his wife, Arabella. I realized when touring with Desert Garden curator Joe Clements how divergent xerophytes can be, not only in size and shape—ranging from tall trees like the Mexican palo verde *(Parkinsonia aculeata)* to tiny specimens that would be happy in a dish garden—but also in their demands. Some dry-climate plants at the Huntington are grown in air-conditioned greenhouses, because the mild southern California climate can hit freaky heights, while others live in heated glasshouses because at rare times the temperature drops below 23 degrees.

In contrast to the Huntington, where all the cacti have been imported, the Boyce Thompson Arboretum and the Desert Botanical Garden include many native xerophytes that were growing on-site long before the gardens were established. Much of the arboretum belonged to William Boyce Thompson, a mining engineer searching for practical uses for the plants nature has adapted to dry conditions. One of his achievements was uncovering new benefits from the oil pressed from the jojoba bush *(Simmondsia chinensis)*.

The Boyce Thompson may look like a patch of desert, but the 40-acre eco-geographically planted scheme only emulates nature. It is, in fact, a carefully planned living museum of xerophytes adapted to the Sonoran Desert. With useful trail guide in hand, I was able to recognize any number of ocotillos *(Fouquieria splendens)*, tall spiky plants topped (in March) with dramatic red flowers; *Acacia cavenia*, small yellow-blooming trees; and so many different kinds of agaves that it is hard to believe all are members of the same species.

The Desert Botanical Garden's 145 acres are right in the city of Phoenix, next door to the zoo and almost as popular. The backdrop is rocky black peaks, buttes that emerge abruptly from a table-flat sand-colored terrain. Excellent booklets explain what to look for along the well-marked paths, then interpret what you see. The Desert Botanical Garden also offers aids for the home gardener, such as a model vegetable and herb garden; the Patio Café serves some foods derived from Sonoran Desert plants.

In the naturalistic plantings at the Boyce Thompson and the Desert Botanical I could see clearly how cacti and their brethren have adapted to survive in unforgiving habitats: developing waxy surfaces to seal in whatever moisture they find and shallow, wide-spreading roots to search out moisture before it evaporates. Spines and stiff hairs ward off desert animals. Electric flower colors that attract pollinators are often composed of chemicals not found in other species.

By the time my April date for Lotusland finally rolled around, I had learned a lot about xerophytes and could fully appreciate the intensely cultivated, eccentric extravaganza.

Madame Ganna Walska's Lotusland is as glamorous and as filled with fabulous incident as her life. After marrying so many wealthy men, Madame (as she was always called) had the wherewithal to make her 37-acre estate a unique showplace during her lifetime and to endow it after her death. Which is not to say that Lotusland is merely a display of what can be done with a lot of money. It is, rather, a garden in which Madame's whims were indulged by a succession of knowledgeable professional landscape designers. Her blue garden, for instance, is the bluest of one-color enclaves imaginable, from the blue fescue *(Festuca ovina glauca)* and ice plant *(Senecio mandraliscæ)* defining the paths to the tall Atlas cedars *(Cedrus atlantica glauca)* towering above. After all the blue-foliaged plants were in place, Madame added a typically eccentric touch: Irregularly shaped blue-green slag, chunks of glass left over from the industrial manufacture of bottles, are set along the garden's borders. Yes, it's kitschy for a garden to wear a necklace of gaudy baubles, but it also makes for lighthearted joie de vivre. *(Continued on page 138)*

Chunks of bottle glass line borders of the blue garden at Lotusland, matching the blue foliage of ice plants.





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ANYTHING GOES

A doodle can become a chest of drawers, and clashing colors give a kick to a cabinet. Is that real oak or wood-grained laminate? Only Lloyd Schwan knows for sure

By Christine Pittel





The self-effacing designer (top) behind a startling chest of drawers. Above: Squared-off chair, modular bookcase, attenuated cabinet.

Forget tasteful living room suites. Lloyd Schwan just wants to have fun. So he mixes high and low materials, like real wood and plastic laminate. Then he juxtaposes shapes and colors without worrying too much about transitions. There's an intentional awkwardness that comes from pushing proportions to an extreme. "I just draw a line and then I have to build it," he says simply. "I'm not a woodworker. I only learn as much as I need to in order to get it made."

Born and raised in Chicago, Schwan used to skip school and head for the Art Institute, where he was mesmerized by one particular piece—a red-lacquered plank leaning against a wall. "I always thought minimal art was very beautiful, and it got me thinking about shape and form," he says. After classes at the Institute and the Minneapolis College of Art and Design, he started to make furniture that had a sculptural flair. He likes to play with random elements within a traditional cubic form, such as a bookcase, animating the piece. Schwan ducks a compliment about his color sense, attributing its sharpness to sheer freedom. There are no two shades that don't work together, as far as he's concerned. The combined effect may be tension or tranquillity. "Color is evocative," he explains. "If I use avocado green, I can take you to the 1960s. If I pick orange, brown, and yellow, in a minute we'll be back at Burger King."

Still, that doesn't quite explain his hoard of plastic laminate—including hundreds of vintage sheets bought at auction for $2.50 after he stood possessively near the pile all day. Did he fall in love with Formica at a formative age? "I grew up with a white laminate-and-chrome kitchen table, not to mention lime-green shag carpeting," he says. But if Schwan is looking at the 1960s, it's from the perspective of the 1990s. "I wouldn't characterize Lloyd as retro," says architect Walter Chatham, who has commissioned pieces for several clients. "His work is more about heightening awareness. He's not afraid to use suspect materials, and that's where furniture approaches art." After the golden age of laminate, when Eero Saarinen and other Modernists were intrigued with its possibilities, the material fell out of fashion. "It was overused and needed a rest, which left room for me to rejuvenate it," says Schwan. "I know some people won't allow laminate into their house, but I love it. It's durable, cleanable, and it's got edge." ■

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LOST CITIES OF THE MAYA

Deep in the Yucatán, temples, palaces, and pyramids long hidden by the jungle tell of the glory days of the ancient Maya. Several of their cities have recently come to light

By Dale Mackenzie Brown



We were driving to Palenque, one of the grandest of the ancient Mayan cities, when the leader of our little group, Professor Lindley Vann of the University of Maryland's school of architecture, spotted a sign erected by the Mexican government to indicate an archaeological site nearby. It led us off the main road to a narrow track that led in turn to a recently bulldozed area where vehicles could be parked. Just beyond, among the trees, lay Balamku.

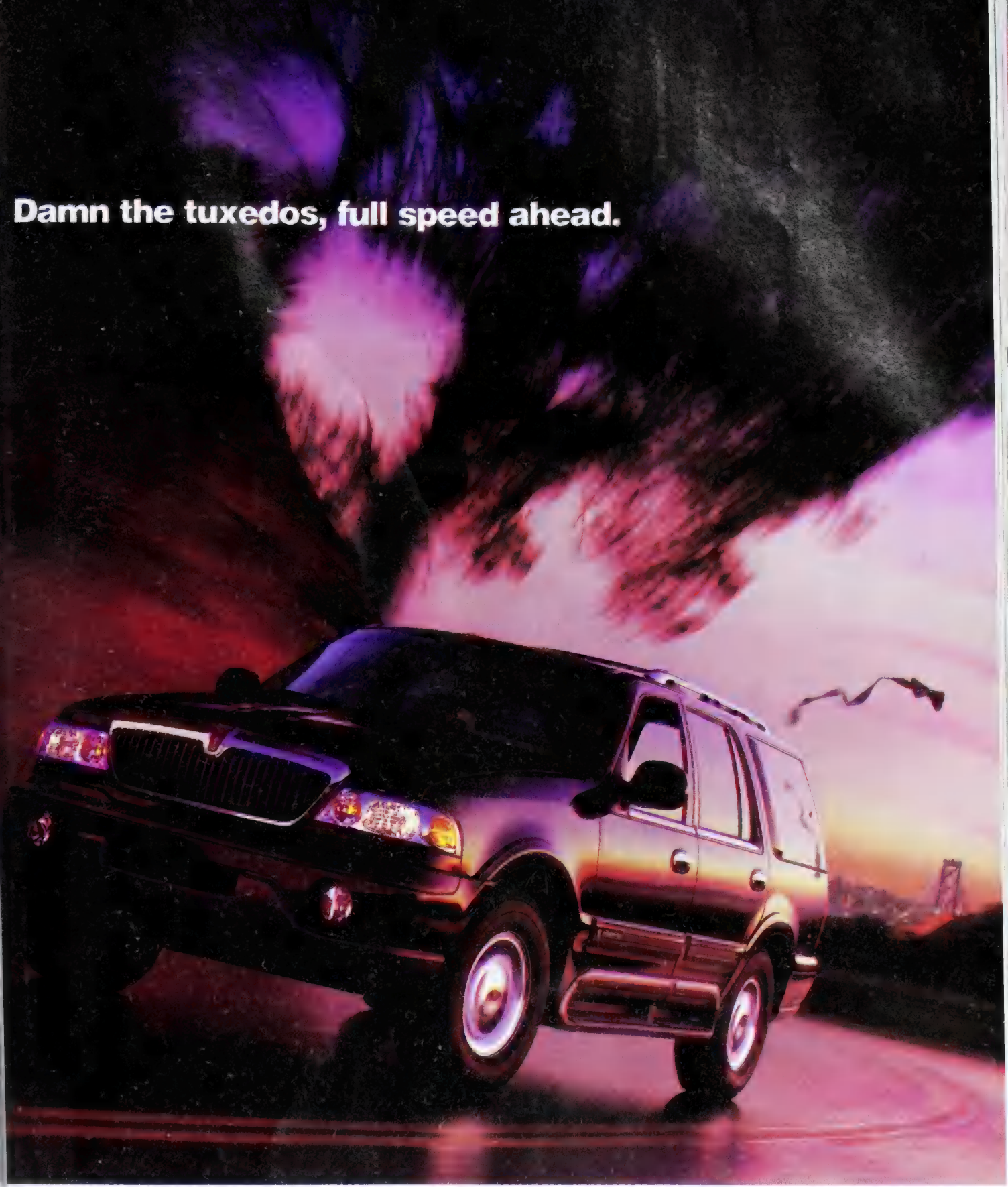
This once-flourishing city has been known to the modern world just since 1990. We were its only visitors that morning and received the full attention of its sole guard, who gladly showed us around. Passing through a stone gateway greenish with algae, we entered Balamku's ceremonial center. The tentaclelike roots of strangler figs still dig deep into the steps of a mossy staircase, and weedy soil clings to the angled sides of a small pyramid. On its uppermost level we found a 50-foot-long stucco frieze, 1,500 years old. Seated figures, doubtlessly representing gods, grimaced from the intricately carved and molded surface. Standing there I could imagine the enormous emotion 19th-century explorers must have experienced when, slashing through the jungle with their machetes, they suddenly came upon (as one of them poetically put it) "a once great and lovely city, overturned, desolate and lost."

On our recent trip to Mexico's Yucatán Peninsula my wife, Liet, and I often felt like discoverers as we encountered the magnificent monuments and buildings the Maya left behind. We were traveling in air-conditioned vans not only to the popular Mayan cities of Chichén Itzá, Uxmal, and Palenque, but also to some of the little-known ones as well.

The Maya, who reached their cultural high point between A.D. 250 and 900, were brilliant architects, mathematicians, and astronomers. But for reasons only partially understood today, they abandoned most of their cities long before the Spanish conquest of 1541. The ruins of their civilization extend beyond the Yucatán, into Belize, Guatemala, El Salvador, and Honduras. Government and privately funded restoration and conservation projects have done much to bring the buildings of some cities back to something like their former glory.

Professor Vann planned our first stop at Chichén >

Morning mist lifts to reveal a temple in Palenque (above), one of the greatest, best-preserved, and most beautiful of Mayan cities. In its 9th-century heyday, Palenque occupied six square miles.



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Stairs for ritual and ceremony dominate the Mayan cities of the Yucatán. They ascend in tiers up massive pyramids like the Temple of the Cross at Palenque (above) or rise sharply, as at Chichén Itzá's Castillo (right). At Chicanna steps lead to a monster-mouth portal (second from top), symbolic of the gateway to the Otherworld, and at Balamku they mark the approach to the city's ancient ceremonial heart (bottom).

Itzá. As the most fully restored of the cities, some eighty miles west of the Caribbean coast resort of Cancun, our arrival point, Chichén Itzá is a good introduction to Mayan architecture. Once home to thousands, the city is laid out according to a traditional Mayan plan, with the multi-tiered religious structures at its center facing broad plazas.

Liet, who has an aversion to heights, declined to climb the steep steps of El Castillo, a 79-foot-tall nine-level pyramid honoring the god Kukulcan, the Feathered Serpent. But I did, for the view. The staircase—one of four that gives access to the temple on top—was even steeper than it appeared from the plaza below, and I was breathless when I reached the uppermost terrace, a spot to which only the city's lords and shamans would come. What a vision they must have been as they ascended the 91-step staircase, dressed in their feathered regalia, and then entered the temple to conduct their private rites.

From on high, I could see how little of the city has been exposed by the archaeologists. Most of it lies concealed under vegetation, but in the cleared area several monuments stand out. Straight ahead was the ball court, where losers of a ritualized game—played with a large, hard rubber ball—were often decapitated and their heads placed on the skull rack next door. Over to the right stretched the 900-foot-long roadway leading to the Sacred Well—a cenote, or sinkhole, formed when the limestone ceiling of one of the Yucatán's innumerable caves collapsed. The Maya viewed cenotes and caves as entries to the Otherworld, inhabited by good and evil gods. Into the Sacred Well adults and children were tossed as sacrifices during times of drought.

Stepping into El Castillo's inner sanctorum, I was surprised by the small size of its rooms, no bigger perhaps than the thatched and pole-walled houses in which many Maya still live. Its corbelled, or A-shaped, stone vaults even duplicate the pitch of the roofs on those humble dwellings. The soot-blackened walls and ceilings suggest mysterious rituals conducted in clouds of smoke from burning rubber and copal, an aromatic resin, during which the lords pierced their own bodies to let their blood flow as a gift to the gods. In their weakened state (and often high on hallucinogens), they sought visions in the coiling smoke.

The gods were thirsty, and the Maya lived to make war, take one another captive, and satisfy the deities by sacrificing their prisoners and bleeding themselves. I did not have to wander far in Chichén Itzá to be reminded of the buildings' horrific intent—wild-eyed gods staring out from walls, carved jaguars and eagles devouring human hearts, reclining figures holding bowls for hearts cut from the prisoners' chests with sharp knives.

Chichén Itzá reflects, through the brute force of its architecture, the influence of the militaristic Toltecs of central Mexico, predecessors of the Aztecs. Uxmal, our next stop some 75 miles to the west in the scrubby region >



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BRIEF SUMMARY (For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

CONTRAINDICATIONS: CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

PRECAUTIONS: General: Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations.)**

Drug Interactions: Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT_c intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxyloratadine
Erythromycin (500 mg Q8h)	+ 40%	+46%
Cimetidine (300 mg QID)	+103%	+ 6%
Ketoconazole (200 mg Q12h)	+307%	+73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

Carcinogenesis, Mutagenesis, and Impairment of Fertility: In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a mg/m^2 basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m^2 basis).

Pregnancy Category B: There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a mg/m^2 basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

Nursing Mothers: Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

Pediatric Use: The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

ADVERSE REACTIONS: CLARITIN Tablets: Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks' to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 1926	PLACEBO n = 2545	CLEMASTINE 1 mg BID n = 536	TERFENADINE 60 mg BID n = 684
Headache	12	11	8	8
Somnolence	8	6	22	9
Fatigue	4	3	10	2
Dry Mouth	3	2	4	3

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although the number of nonwhite subjects was relatively small.

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets): Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

CLARITIN Syrup: Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 188	PLACEBO n = 262	CHLORPHENIRAMINE 2-4 mg BID/TID n = 170
Nervousness	4	2	2
Wheezing	4	2	5
Fatigue	3	2	5
Hyperkinesia	3	1	1
Abdominal Pain	2	0	0
Conjunctivitis	2	<1	1
Dysphonia	2	<1	0
Malaise	2	0	1
Upper Respiratory Tract Infection	2	<1	0

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

Autonomic Nervous System: Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

Body As A Whole: Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

Cardiovascular System: Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

Central and Peripheral Nervous System: Blepharospasm, dizziness, dysphonia, hypertonia, migraine, paresthesia, tremor, vertigo.

Gastrointestinal System: Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

Musculoskeletal System: Arthralgia, myalgia.

Psychiatric: Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroniria.

Reproductive System: Breast pain, dysmenorrhea, menorrhagia, vaginitis.

Respiratory System: Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

Skin and Appendages: Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

Urinary System: Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

OVERDOSAGE: In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 2400 and 1200 times, respectively, the maximum recommended human daily oral dose on a mg/m^2 basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m^2 basis.

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Schering Corporation
Kenilworth, NJ 07033 USA

Rev. 3/98

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CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) are manufactured for Schering Corporation by Scherer DDS, England.

U.S. Patent Nos. 4,282,233 and 4,371,516.

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of the Puuc Hills, has quite another look. The city reached its zenith between A.D. 600 and 900, at the height of what historians call the Classic Period, and today is considered an exquisite example of the decorative Puuc style.

We arrived at Uxmal in late afternoon and came face-to-face with the Temple of the Magician, a 93-foot-high pyramid on an oval base. But however impressive that enormous building may be, I was far more stirred by the city's elongated, comparatively low structures. Four surround a large courtyard and go by the name of the Nunnery Quadrangle (the Spanish believed Mayan virgins had lived there). Bands of rich stonework, constituting an intricate mosaic, sweep across the upper halves of their facades. Even more elaborate is Uxmal's masterpiece—the 330-foot-long Palace of the Governors. The tapestrylike panel running its length is composed of some 20,000 blocks of stone, each weighing 50 to 75 pounds. According to Professor Vann, who is an architectural historian, Frank Lloyd Wright was influenced by Uxmal's textured surfaces, though he had only seen images of them.

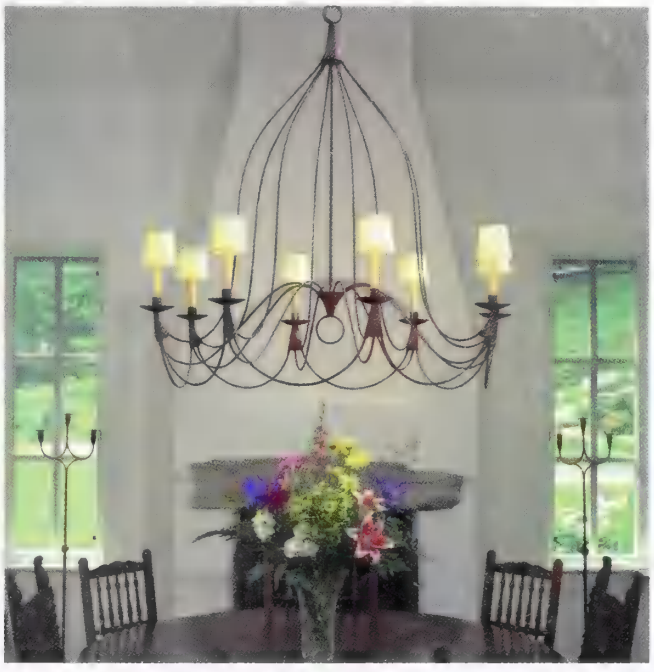
Astonishingly, the Maya managed to build such monuments without benefit of wheel, metal tools, or animals to haul the stones. For the sculptural reliefs, entire armies of carver masons labored for months at a time, cutting each piece so precisely that it matches its neighbors and fits exactly into a mortice that holds it in the wall.

From Uxmal and Chichén Itzá, we headed to the less well-known cities of Kuhunlich, Xpuhil, Becán, and Chicanna, which lie in the south-central portion of the Yucatán. Surrounded by a palm forest, Kuhunlich dates from the early Classic Period. It came to light as recently as 1967, and is still being restored. Paths through the palms—whose feathery fronds hang down almost to the jungle floor—wind to the ruins. The facade of one temple bears several stucco faces with clocklike eyes and expressions fierce enough to have commanded the awe of worshipers.

Xpuhil's famous triple towers loomed before us as we entered the grounds, rising *(Continued on page 135)*

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DELIVERING THE GOODS

Baranzelli Home combines the resources of a well-stocked high-end decorating store with the shop-at-home ease of a Tupperware party

By Linda Dyett

Marilyn Bellock is a marketing pro who honed her skills at Marimekko USA and Laura Ashley. Heidi Johnston traveled the world reconnoitering fine fabrics for Scalamandré Silks. In 1996 the two met and discovered a shared fantasy: a retail shop that would allow inventive, opinionated, style-savvy customers to become their own decorators. The store would offer everything from fabric with coordinating trims (hard to come by if you're not a decorator) to a full-service workroom. In addition, a cadre of trained home sales reps—passionate about interior decor, armed with fabric books, and licensed to lend out samples—would take the concept nationwide.

Recently Bellock and Johnston's fantasy became a reality when Baranzelli Home (named for Flora Baranzelli, one of the first female interior designers in the U.S., and the wife of Franco Scalamandré, founder of the venerable textile firm) opened not far from the Decoration & Design Building in New York. On the main floor: large samples of exclusive silk taffetas, damasks and stripes, several grades of velvet, and classic cotton damasks, chintzes and duck, along with accessories, hardware, how-to books, and a selection of Louis XIV– and XV–style furniture. Downstairs: fabric bolts that are ready to unroll—for immediate shopping gratification.

"We designed this business for people like us, whose homes evolve over time," says Bellock. She and Johnston have thus far trained half a dozen home sales reps, all of them on the East Coast, who present their wares at parties in their homes or in those of potential clients. The partners have plans to introduce reps around the country and to open a few more retail shops in major cities. A Baranzelli boutique is already ensconced at ABC Carpet & Home in New York. One thing these decorating stores won't have is room settings. Bellock and Johnston encourage their clients to come up with their own ideas. "Our intention," says Johnston, "is to help customers make their rooms as interesting as they are." ■



CEO Marilyn Bellock (center below, standing) and president Heidi Johnston have opened their first store in Manhattan (center above). Left: At the consultation table on the main floor, the chairs are for sale—pick your own upholstery and wood finish. Right: a sampling of fabrics with coordinating trimmings.

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BROADCAST NEWS

Wide-screen digital TV will bring cinema clarity into your home—and may even change the look of your living room

By Linda Dyett

The sleepy old town of Briarcliff Manor, New York, was the setting recently of a technophile's dream come true. On a chilly Sunday afternoon, local employees of Philips Electronics gathered at their research facility, situated on a hillside above the Hudson River, to watch a New York Jets-Buffalo Bills football game. Not just any viewing, this was their first broadcast on a 64-inch high-definition digital television, which was developed in part by Philips, an international leader in electronics, appliances, and lighting. Everyone, including football-phobes and Bills fans (the Jets won—easily), was mesmerized. On this new digital TV, small beads of sweat could be seen flying off the players. Expressions could be registered, not only of the players, but of spectators far back in the rear stands.

In the near future, the rest of us will be sharing this wide-screen, cinema-quality TV experience, whose advent in the home will be momentous—"like that of TV in the radio days of the late 1940s . . . like that of color TV in the 1950s," suggests John Strobel, vice president of marketing for digital TV at Philips. Free of the all-too-familiar blurs, static, snow, and ghosts of analog TV, digital television "is almost like looking out a window," says Joel Brinkley, a *New York Times* technology reporter. With up to six times the clarity of our current sets, digital TV (known as DTV) will raise our visual >

1. Toshiba's 65-inch projection television. 2. Sony's 34-inch FD Trinitron Wega high-definition TV. 3. The 50-inch plasma-display high-definition model from Pioneer. 4. Philips's 64-inch digital high-definition rear-projection set. 5. New York designer David Kleinberg hung a flat-screen Philips TV in a 1998 decorator showhouse. 6. Zenith's 64-inch wide-screen high-definition TV. 7. A 55-inch high-definition model from Samsung. 8. The Loewe Planus 30-inch wide-screen digital television with integrated speaker system.

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UNPARALLELED



Design: Peter Maly

PARALLELE. These handsome storage pieces are mobile, compact, an understated presence in the room. Choice of finishes includes lacquered beech or ridged aluminum, with stitched leather handles. The Parallele collection offers a buffet, a bed, dressers, armoires, a computer desk and a stereo cabinet, all on casters. Each piece offers flexible, attractive storage solutions for any room.

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expectations. What's more, it will have the data-gathering, Web searching skills of a computer.

WHY DTV, AND WHY NOW?

Politics has driven DTV's development—a race to keep up with Japanese and worldwide electronic technology. Our present analog TV broadcasting system, based on signals transmitted in waves which degrade over time and distance, is more than fifty years old. Since more efficient technology exists to replace it, the federal government has decreed a digital TV changeover that, like the switch from black-and-white to color, is going to be evolutionary rather than revolutionary, taking place in big cities first, then spreading throughout the country. According to the FCC timetable, analog signals will be turned off either by 2006 (an expectation most pundits say is unrealistic), or whenever 85 percent of the households in a specific area have purchased DTVs or set-top converter boxes (which experts estimate will take at least ten years). At that time, broadcasters will have to relinquish their analog airwaves; they will then be sold to non-TV transmitters.

So the general scenario is set: The tube also known as the box, now the contemporary hearth in 99 percent of American households, will soon undergo profound changes. For one thing, it will no longer look like a box. Typical DTV screens are flat and generously wide—they have an aspect ratio (the ratio of screen width to height) of 16:9 versus today's 4:3. Since analog programming is transmitted in the old-fashioned square format, it won't fit the width of DTV screens, but can be accommodated on those screens in vertical boxes with broad black bars to the left and right. Some digital sets will simply stretch the analog signal to fill the expanded screen.

Although digital TVs can be as big as giant refrigerators (talk is rife that they will be delivered by cranes), their innards aren't bulky. Philips's sleek new matte-black 64-incher, for one, tapers back from the front edge at an angle, making it ideal for a corner space.

WHAT EXACTLY IS INSIDE A DIGITAL TV?

Most digital models being built now, explains Philips's John Strobel, "are TVs within TVs, housing both a standard analog chassis and tuner, and a separate chassis with a digital decoder and tuner." When the changeover is complete, the working parts will be strictly digital, processing information in the same way that a computer does. As with a computer, there will be hookups for extras, such as a VCR or DVD player, and for cable. And as for an antenna: if you have one now, it will continue serving you in the digital future. If you currently subscribe to cable for a clear picture, you'll have to buy an antenna if your local cable company hasn't made the switch to digital.

Instead of relying on analog wavelengths to present pixels (picture elements) on the screen, DTV employs a digital code of ones and zeroes to capture images and sound. While analog sets have approximately 300,000 pixels, standard-definition digital models come with a million, and state-of-the-art high-definition digital models display two million or more—hence the superlative picture. Another plus: while analog TV scans odd and even lines of resolution separately (a process known as interlacing), DTV relies on progressive scanning, in which all the horizontal lines are "painted" on the screen within a thirtieth of a second. Hence the demise of blurring (though if transmission is blocked in digital TV, the screen will simply go blank—something known as "the cliff effect").

Since six times more information can be compressed into the broadcasting bandwidth, or pipeline, you'll be offered many more viewing and information-gathering selections than with traditional TV. Transmitters can use their enhanced power either to deliver high-octane HDTV (high-definition television—a higher resolution form of digital TV, which they're likely to do for evening programming), or they can split their service into multicasting (transmitting multiple standard-definition programs all at once over a single channel) and datacasting (offering things like stock quotes, online newspapers, and sports statistics).

Most households, speculates Strobel, will wind up using their digital TV in the same way they use their analog TVs, for watching dramas, sitcoms, talk shows, sports, documentaries, and movies—with much better picture clarity. Scenic blockbusters such as *Titanic* will surely become DTV classics. Vintage films—digitized and restored to their original width—will come into their own, as figures and scenery formerly cut from the edges to fit old-fashioned TVs suddenly reappear. DTV will have myriad other uses. "The mass market of yesterday—the one size fits all approach—will give way to a more customized approach," says Cees-Jan Koomen, president of Philips Digital Video. With a modem connection you can surf a wide-screen Web ("the impact of the Web will give all of DTV a snazzier style," says Bill Beckmann, vice (Continued on page 140)



High tech meets traditional charm: Designers Beverly and Rebecca Ellsley of Westport, Connecticut, experts in custom cabinetry, recessed a 42-inch flat-screen Fujitsu HDTV in the molding of this library wall. The TV is concealed by a two-way mirror when not in use.



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NOW SURFACING

Known for her painterly pillows and artisinal dinnerware, Paula Zanger has just put her imprint on a luminous wallpaper collection









By Linda Dyett

Back in 1991, when Paula Zanger was an up-and-coming East Village silkscreener designing avant garde pillows and throws for a style-savvy New York elite, a friend presented her with a dare. Let's see, he proposed, if her lush and painterly designs had nationwide appeal. Zanger was intrigued. "There was too much sameness out there," she says. So she cold-called Sasaki, the tabletop manufacturer, and soon produced two best-selling dinnerware collections for them—one is the widely copied harlequin-motif *Palazzo*, which has been featured in TV commercials for Campbell's Soup and Maxwell House Coffee. Little wonder she's moving into new media. Zanger's debut collection for the Imperial Home Decor Group, the country's largest wallcoverings company, has just been introduced; next spring she is slated to launch a glassware line for Sasaki.

What distinguishes Paula Zanger as a contemporary surface design specialist is the begging-to-be-touched quality of her oatmeal-textured earthenware and the languid watercolor tones of her fabrics and wallcoverings. She has taken wallpaper clichés like wreath, trellis, and fleur-de-lis motifs and softened their edges, giving them a light-handed, just-painted feeling. The daughter of a professor of Native American studies, Zanger grew up in La Crosse, Wisconsin, and got a degree in textile design. Although she regards the crafts movement of the 1960s and 1970s as her most formative influence, she also finds inspiration in japonaiserie and chinoiserie—European interpretations of Eastern visions of nature—and on travels to Barcelona, Lisbon, and Prague.

In New York, Zanger works out of a sunlight-flooded garret high above Union Square in a building designated for artists' studios when it was erected a century ago. Besides designing for Sasaki and Imperial, she produces custom-made fabrics for Steven Harris, the New York architectural firm. Down the road she would like to do stationery and wrapping paper, she has feelers out for upholstered goods, and she wants to design an airplane interior, "creating an environment that takes you from one culture to another." ■

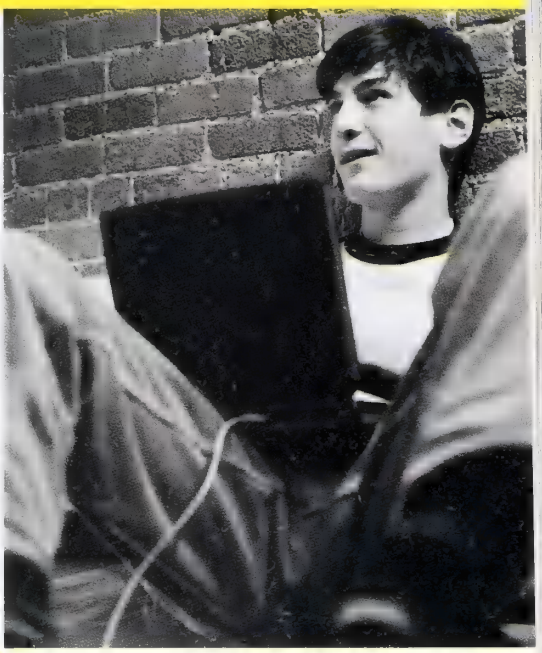
The artist in her studio, upper right, keeps watch over an emerging silkscreen design. Left, from top: Paula Zanger's pillow and upholstery fabrics display delicate colorings. Among her stoneware designs for Sasaki is Cornflowers, shown on a chair upholstered in Donut Glaze, a screen-printed cotton duck. Zanger's new Villa Collection of wallcoverings for Imperial updates traditional blossom, wreath, and fleur-de-lis motifs.





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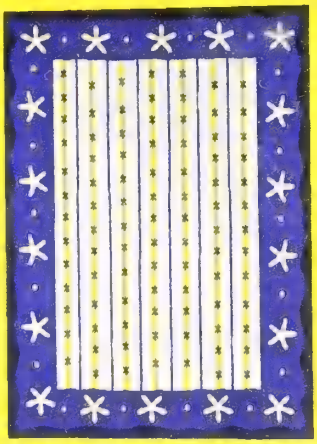




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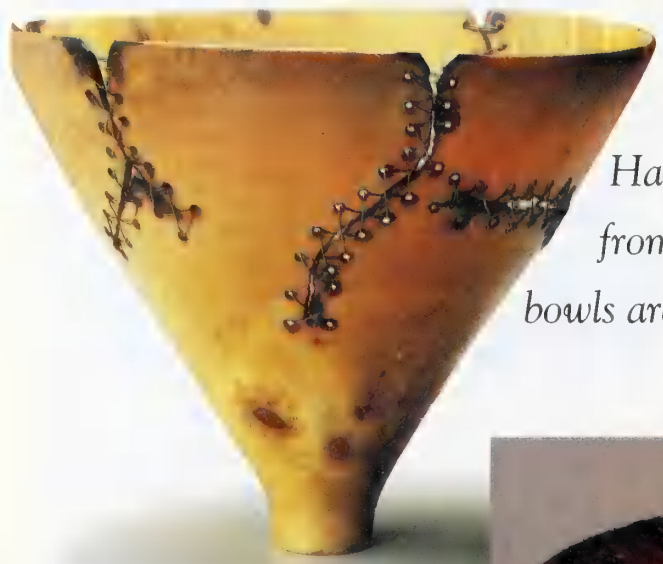


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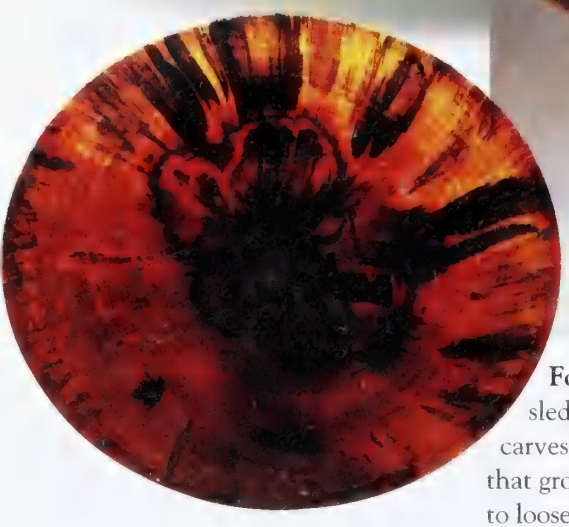
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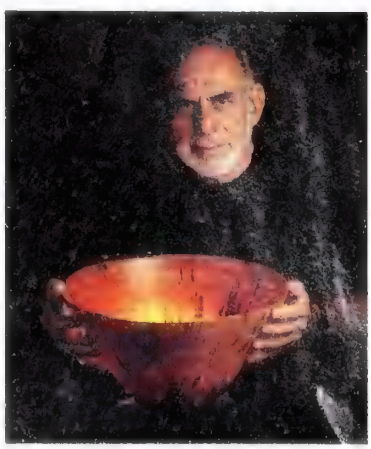
Hawaiian artist Ron Kent coaxes delicate beauty from the rough trunks of pine trees. His translucent bowls are spare, elegant—and increasingly sought after

By Susan Hooper





Ron Kent (below) with one of his fingernail-thin bowls. Pieces he describes as "floating" are poised on pedestals (above and right), but most taper to a supporting base. His Postnuclear series (top) began as a repair to a broken bowl.



For Hawaiian artist Ron Kent, the creation of a fragile wooden bowl begins with a sledgehammer. In an airy studio steps away from one of Oahu's prettiest beaches, Kent carves his distinctive pieces from 100-pound sections of green Norfolk Island pine, a tree that grows throughout the South Pacific. First he pounds on the log with a sledgehammer to loosen the rough bark, a technique he learned from Tongan woodcutters. Then he pries away the bark with a huge screwdriver.

By the time he shuts off his custom-made lathe after eight hours of turning, Kent has used more than a dozen gouges to transform the log into one delicate eight-ounce bowl and a 99-pound pile of shavings and sawdust. "It gets more and more refined as it gets to the end," says Kent of the painstaking, intensely physical process. "At the very end, when the wood is not much thicker than a fingernail, I'm holding my breath."

Kent grew up in Los Angeles and got hooked on wood when he was a married college student making furniture for his home. But woodworking remained a hobby while he carved out a career as a stockbroker, first in California and, after 1965, in Honolulu. (He retired last year.) He began wood turning in the 1970s, when his wife, Myra, gave him a small lathe. Now Kent has an international following, and his bowls ($1,500 to $10,000) are sold at Barry Friedman Ltd. in Manhattan and del Mano Gallery in Los Angeles. Says Deborah Shinn, assistant curator of applied arts at the Smithsonian Institution's Cooper-Hewitt National Design Museum, "He really celebrates the natural colors and grain of the wood itself."

Kent, who describes his work as a dialogue between artist and wood, sculpts each bowl to take advantage of the grain and location of the knots in a log. He gets help from a fungus that attacks the pine, creating dramatic dark patterns that swirl in the pale wood. After a bowl is turned, Kent brings out its translucence by repeated oiling and sanding. For his new Postnuclear series, he cuts finished bowls with a saw, burns the cuts with a microtorch, and laces the edges of the cuts together with fine copper braid. "I find that for me art is often almost uncomfortable," Kent says. "It takes something I expected and surprises me a little bit." ■

When considering menopause and the consequences of its associated estrogen loss, consider the entire body of evidence.

Brain: For the past 10 years, research has explored questions surrounding the consequences of menopause and cognitive functioning, memory, and Alzheimer's disease.

Teeth: Research continues to explore the association between tooth loss and menopause.

Uncomfortable symptoms: For over 50 years, it's been known that estrogen loss associated with menopause causes the hot flashes and night sweats that often influence mood and sleep.

Sexuality: Half a century of study has confirmed that estrogen loss causes vaginal thinning and dryness and increases the frequency of vaginal infections, which can be uncomfortable and interfere with intimacy.



Eyes: Ongoing research continues to investigate cataracts in postmenopausal women, as well as age-related macular degeneration, the leading cause of blindness in the aging population.

Heart: Since the 1950s, large-scale clinical trials have researched cardiovascular disease in postmenopausal women, looking at cholesterol, heart attacks, and death.

Colon: Ongoing research continues to explore the risk of colon cancer among postmenopausal women.

Bone: Decades of research have proven that estrogen loss decreases bone mineral density and increases the risk of fractures from osteoporosis.

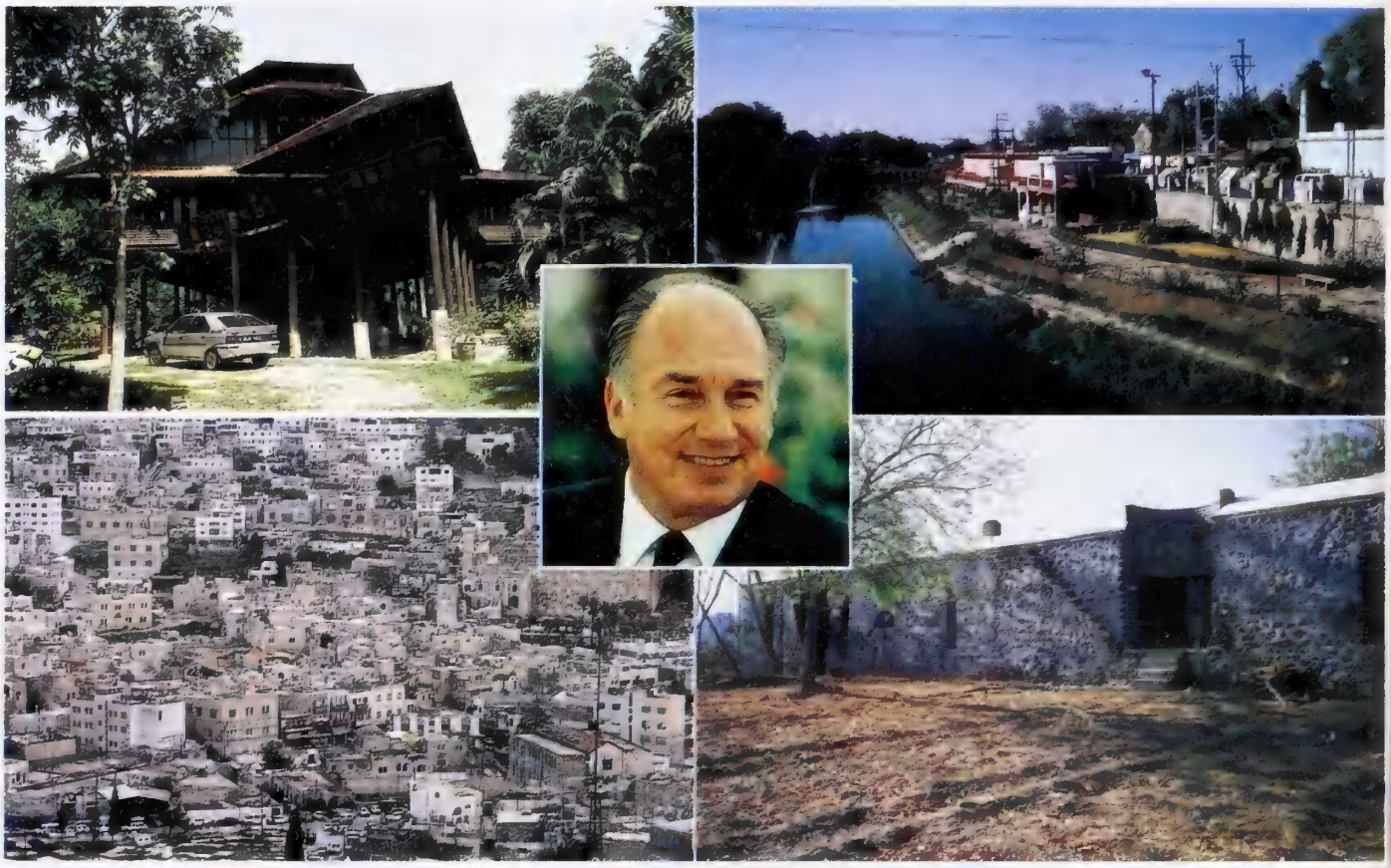
Today, we know more than ever about the consequences of estrogen loss during and after menopause, and the effect it has on your entire body. We also know that not all therapies for conditions associated with menopause are the same – and that some may not impact many or all of these important health issues. Talk to your doctor. Because the more you know about menopause, the better you'll be able to protect your future health.

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ARCHITECTURE'S PROPHET MOTIVE



From Bosnia to Zanzibar, the Aga Khan's idealistic awards program is bringing Islamic building back to its historical and regional roots

By Martin Filler

One mixed blessing in 20th-century architecture has been the globalization of design. The International Style is often singled out as the main culprit in making cities around the world seem interchangeable. On the positive side, early modernism was adapted with great appropriateness and individuality in places as different as Rio de Janeiro and Tel Aviv, and the movement rapidly raised living standards for hundreds of millions of people, particularly in Third World countries.

Yet it cannot be denied that the creeping blandness and oppressive gigantism of international architecture in recent decades has threatened the distinctive character of many places with proud design traditions of their own. No one is more aware of that threat than the 62-year-old Aga Khan, who since 1957 has been spiritual leader of the world's 15-million Shia Imami Ismaili Muslims. His followers are widely scattered across the Islamic world, and in the course of his extensive travels among them he grew disturbed by what he saw being erected across Africa, the Middle East, and Asia.

Increasingly, countries that over centuries had perfected distinctive local architectural forms were turning away from those time-tested ways of building in harmony with custom, climate, and native materials. Instead, embarrassingly glitzy, trendily imitative, environmentally unsound structures began to dominate the skylines of Islamic cities. Sometimes the only nod to a noble past was a kitschy Arabian Nights motif added as a decorative afterthought.

To stem that tide of mindless conformity and cultural amnesia, the Aga Khan Award for Architecture, now part of the Aga Khan Trust for Culture, was set up by its namesake in 1977. Its main purpose is to recognize and encourage a higher standard of design and construction throughout Islam—at least one-fifth of the world's population. But this is far from the superficial beauty contest many such awards have become. Neither is it an attempt to return to conservative >

The Aga Khan (above center) and four of the seven winners of the 1998 Aga Khan Award for Architecture (clockwise from top left): Salinger house, Selangor, Malaysia by Jimmy C.S. Lim; Slum Networking of Indore City, India, by Himanshu Parikh; Lepers Hospital, Chopda Taluka, India by Per Christian Brynildsen and Jan Olav Jensen; Rehabilitation of Hebron Old Town, Israel.



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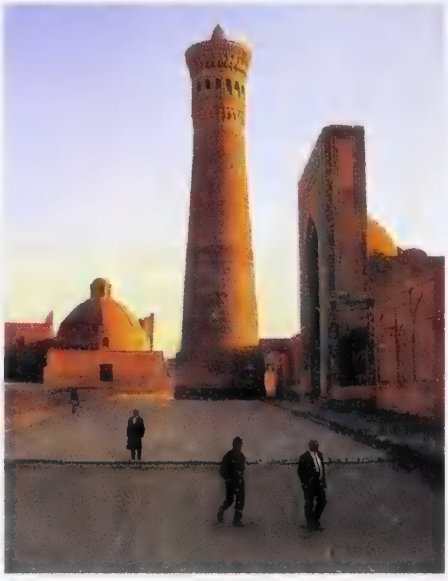
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values, as has happened during the past two tumultuous decades in several Islamic countries or in Britain, where Prince Charles mounted his quixotic crusade against modern architecture. Still less is this a bid to promote the architectural star system, as does the Pritzker Prize, a high-profile lifetime achievement award that singles out individual practitioners in what is an essentially collaborative profession.

The Aga Khan honors are given to a wide array of worthy but sometimes unglamorous efforts—not just new buildings, but also city planning, historic preservation, even slum improvement programs. The most important difference between this and the better-known architectural prizes is the unusual deliberation with which the Aga Khan awards are chosen. Though the prize was established more than twenty years ago, the winners announced last fall are only the seventh group chosen in this triennial sequence.





Historic restoration schemes supported by the Aga Khan Trust for Culture include (above) the Old Stone Town in Zanzibar and (below) the Old City of Bukhara, Uzbekistan.

Architecture tends to be judged immediately upon its completion, but all too often some of the most beautiful and celebrated buildings of this century have been functional disasters. It was therefore decided that the three-year interval between each Aga Khan Award would give ample time to determine how well a building or urban design scheme serves its users. A screening panel of technical experts evaluates the hundreds of candidates (which anyone can nominate) and then passes its findings on to a master jury that makes the final decisions with complete autonomy. The jury also decides how the prize's cash award of $500,000 is to be distributed among the winners, which have ranged from five to eleven selections over the years.

The 1998 winners of the Aga Khan Award demonstrate the broad geographical scope and practical concerns the program fosters. They range from the Salinger house in Selangor, Malaysia, by Jimmy C.S. Lim—a contemporary verandaed residence that takes its cues from traditional Malay stilt dwellings—to a low-cost but highly dignified lepers' hospital in Chopda Taluka, India, by the Norwegian architects Per Christian Brynildsen and Jan Olav Jensen. The rehabilitation of the historic old town of Hebron, Israel, is honored for its role in reestablishing the age-old urban texture of that war-torn Biblical town, while the slum improvement program of Indore City, India, by the civil engineer Himanshu Parikh brought basic services to and increased the quality of life for some of society's most disadvantaged.

As with any group of prizes, individual choices can be questioned, but looking back at the Aga Khan Awards as a whole, the quality has been remarkably high. Among the most memorable winners have been Louis I. Kahn's National Assembly Building of 1962–83 in Dhaka, Bangladesh, a brilliant melding of Western and Islamic monumentality. The Great Mosque in Niono, Mali, by Lassina Minta, completed in 1973, and the Yaama Mosque in Yaama, Niger, by Falke Barmou, completed in 1982, revived the ancient craft of mud architecture with an authenticity that transcends historical reproduction. The conservation of the two-millennia-old heart of Sana'a, the capital of Yemen, and the restoration of the even more ancient Central Asian city of Bukhara, Uzbekistan, are models of intelligent preservation, typical of the lesser-known sites the World Monuments Fund's "endangered list" tries to highlight.

It would be impossible for an award focusing on the Islamic world since 1977 to sidestep the period's political turmoils, but some past Aga Khan Award winners have shown how much architecture can do in healing divisions and bringing people together. The conservation of the historic district of Mostar Old Town, Bosnia-Herzegovina, one of the architectural glories of the former Yugoslavia, emphasizes the multiethnic heritage of that lesser-known European cultural capital. Unfortunately, Mostar became world-famous only after the destruction of its majestic medieval stone bridge, a searing architectural symbol of the warfare that has torn that region apart during the 1990s.

On a more upbeat note, the kinship that devout Muslims feel for their own multiethnic brethren during the *hajj*, or pilgrimage to Mecca, is further strengthened by the colossal tented spaces of the Hajj Terminal in Jeddah, Saudi Arabia, by Fazlur Rahman Khan of Skidmore, Owings and Merrill, completed in 1982. With their upswept fabric canopies, the massive but lightweight roofs of that airport concourse dramatically evoke the tents of the prophet Mohammed and his desert-dwelling followers.

Unlike many other religious or governmental leaders, the Aga Khan has no desire to build personal monuments to his glory, but his patronage of architecture extends well beyond his award program. Another admirable part of his extensive philanthropic network is the Historic Cities Support Program, established by the Aga Khan Trust for Culture in 1992. One of its most recent undertakings is the restoration of the historic Stone Town of Zanzibar, the spice island off the east coast of Africa that has been an important trading port and multicultural crossroads of the *(Continued on page 138)*



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SUSPENDED ANIMATION

Rooms by Calvin Tsao and Zack McKown are meticulously engineered yet look spontaneous and effortlessly elegant

By Christine Pittel

Silk lanterns (above) designed by Calvin Tsao and Zack McKown (below). Bottom: Palladium-leafed fireplace wall was built out to accommodate book storage in their living room, lit by a 1920s hospital lamp.





In the midst of the cacophony of ordinary life, New York architects Calvin Tsao and Zack McKown create the rarest of environments one object at a time, like curators of space. Specializing in a warmer, more sensuous vein of modernism, they carve out luminous voids where eccentric pieces of furniture comfortably commingle with classics.

For these make-no-assumptions designers, even a sink is not just a sink. It may be a cast-bronze bowl poised on a marble counter, or a slim stainless-steel trough that could be mistaken for a minimalist sculpture. Rather than merely ordering off the shelf, they analyze everyday rituals and rethink the objects most people take for granted. "Since I don't fill the sink to wash my face, I realized it doesn't need to be a bowl, just a wet area," says Tsao.

They switch from a Singapore skyscraper to tableware for Nan Swid Design with aplomb, asking the same fundamental questions and applying the same attention to detail. For the interiors of the new TriBeCa Grand hotel in downtown New York's art community, they are taking their materials straight out of an artist's studio—but using them differently. Brick-colored eraser rubber on a scuff-proof ottoman subtly torques the conventional. Belgian canvas dyed with blue-black ink wraps the narrow headboards.

Whether modern, traditional, ancient, or primitive, all their materials and objects have character. "I'm drawn to things that show the evidence of the hand," says Tsao. "It could just as easily be tramp art as a piece by Jacques-Émile Ruhlmann—character is not always about beautiful lines."

These connoisseurs with a wandering eye mix cultures fluently, and can get away with juxtaposing a Venetian gondolier's lamp and a leather-and-chrome chaise because their architectural backdrops are self-effacing. Their spare, bare planes are perfect for silhouetting provocative profiles and intriguing textures. Pieces are set far enough apart to allow breathing room. Tsao and McKown quiet the container to focus on the contained.

The secret to the stillness is storage. Wall surfaces are turned into closets and cabinets, hiding even a pack rat's hoard behind plain doors with concealed latches and hinges (the designers reveal a doorknob or light switch only when it makes a visual statement). "We don't lead a minimal life," says McKown. "We simply pull things out as needed."

In the visual calm, the designers capture, steer and cultivate light—the most ephemeral material—in its passage across space. They often veil windows to diffuse glare, intensify artificial light with light-colored >

surfaces, and brush stainless steel to soften its sheen. A palladium-leafed paneled wall that hides 30 feet of books in their living room bounces early-morning sun into the space like a photographer's reflector. A Brancusiesque staircase with Brazilian cherry treads and risers feathers light on its spiraling white plaster walls.

What looks like a state of grace—a simple, effortless apartment—is engineered for efficiency down to the last fastidious inch. Rigor makes the refinement possible. As McKown observes, "The reality is much more complex, but the result appears just the opposite." ■

Modus Operandi

- To give a dull room more dimension, take a cue from cosmetics and try shading. Paint walls different shades of the same color, with east and west walls shade A and north and south walls shade B. You can expand or contract a room, making it appear longer or more square, without moving a wall.
- When you find light falling on a place where you don't normally expect it—i.e. waist-high light cast down on a corridor floor—it's a nice surprise. We often wash wall surfaces with light to articulate the container. When the source is obliterated, it renders light even more mysterious.
- One true luxury is music in every room. Sound Advance Systems' speakers, faced in very tough paper, are built into the wall invisibly and can even be painted or papered over.
- Unfinished wood, treated with a penetrating oil like Edward's, makes a sturdy kitchen countertop and recalls the farm tables of the past. Granite in a honed finish is less hard-looking than polished granite and still practical.
- Porcelain is usually the best choice for bathroom tubs and sinks, but when the budget allows, carved marble or limestone is glorious. Transform a medicine cabinet, replacing the door with a beautifully framed mirror.

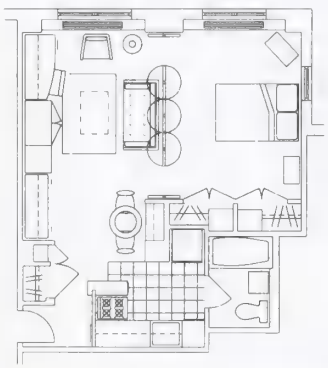


SLEEKNESS AND LIGHT

A total makeover of a minuscule apartment puts every sunny inch to work

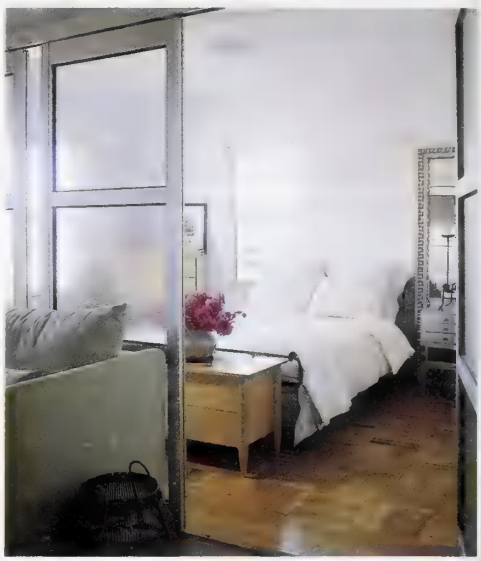
By Regina Schrambling

"I have no interest in froufrou," says Cynthia Butler of Insight Design. The preference is immediately obvious in her reconfiguration of a 1950s Manhattan apartment for an investment executive. Making the most of all 700 square feet, the designer enlarged and opened up the kitchen, incorporated a dining area, and fit in a home office and entertainment center enclosed in a gleaming metal, wood, and glass wall unit. To capitalize on light while providing privacy, she used Bendheim patterned glass to create a wall of doors into the bedroom that both slide and pivot, opening up the living room. A cabinet and drawers in the kitchen serve as linen storage; an ironing board folds down out of a foyer closet; radiator covers hide extra storage space; computer components are tucked away in drawers. Custom furniture does double duty: A flat file holding a collection of photographs was topped with sandblasted glass and mounted on wheels to become a movable coffee table. The glass top on the table for two can be replaced with a larger snap-on wooden one for dinner parties of up to six (between engagements it's stored under the bed). Talk about minimalism: The whole transformation, including furniture, was done for about $75 a square foot. ■











With all the efficiency of a Pullman sleeping car, this apartment accommodates a home office in the living room (left) and (from top) a dining area, pivoting glass doors, and a home entertainment center. Eliminating a passageway between bedroom and bath made room for a wall of closets (plan, above left).



"It started with a few loose tiles in the shower. When my husband tried to fix them, his hand went through the wall, and we knew this was no minor problem. One thing led to another and we ended up redoing our whole bathroom. Luckily, we had Louise in the plumbing department at Lowe's to get us through it. She helped plan the whole thing, made excellent suggestions about the repairing and the decorating, and even showed us how we could afford it. And best of all, I finally replaced that awful gold tub that came with the house!"

Melinda Lyall

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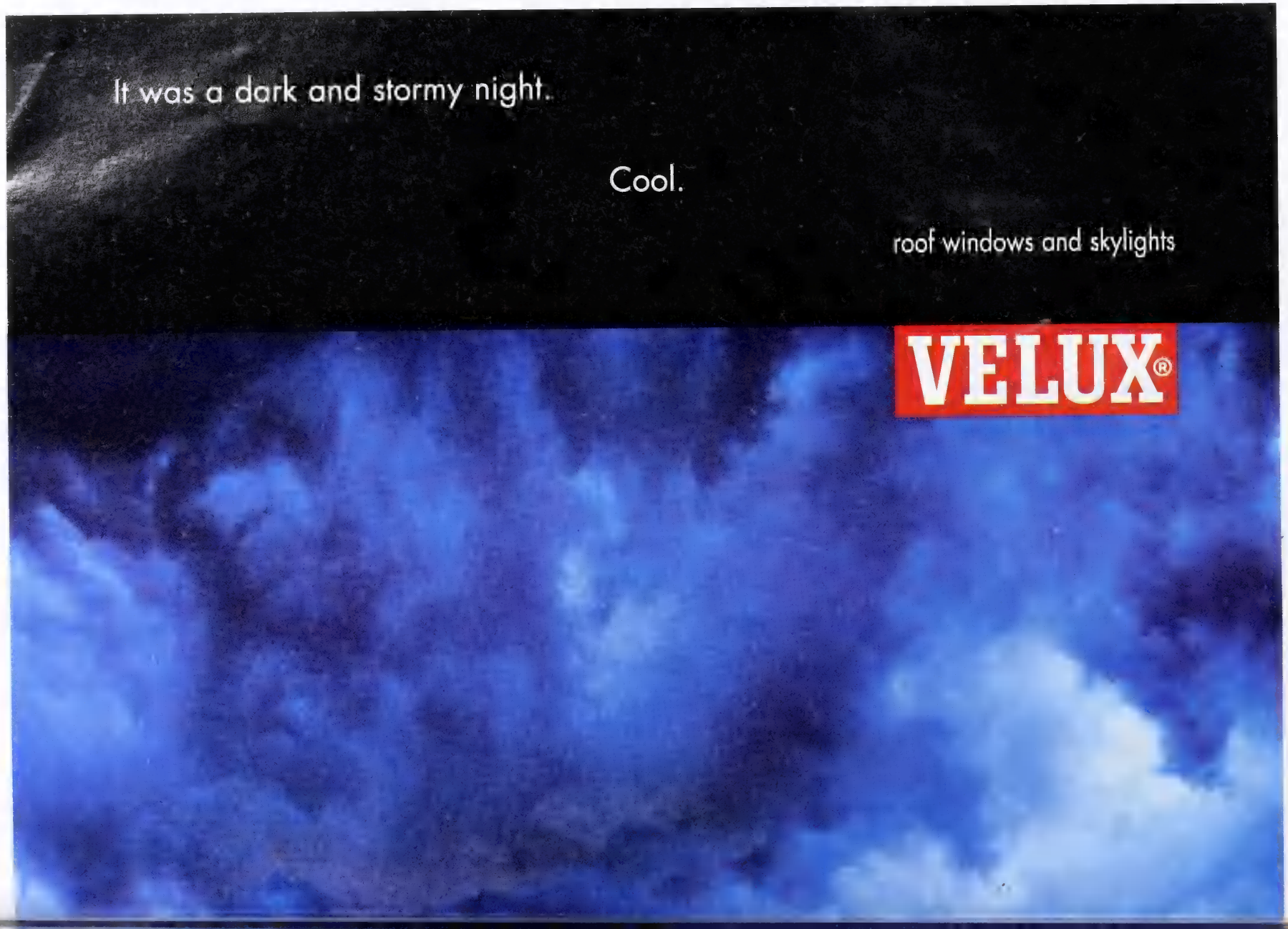


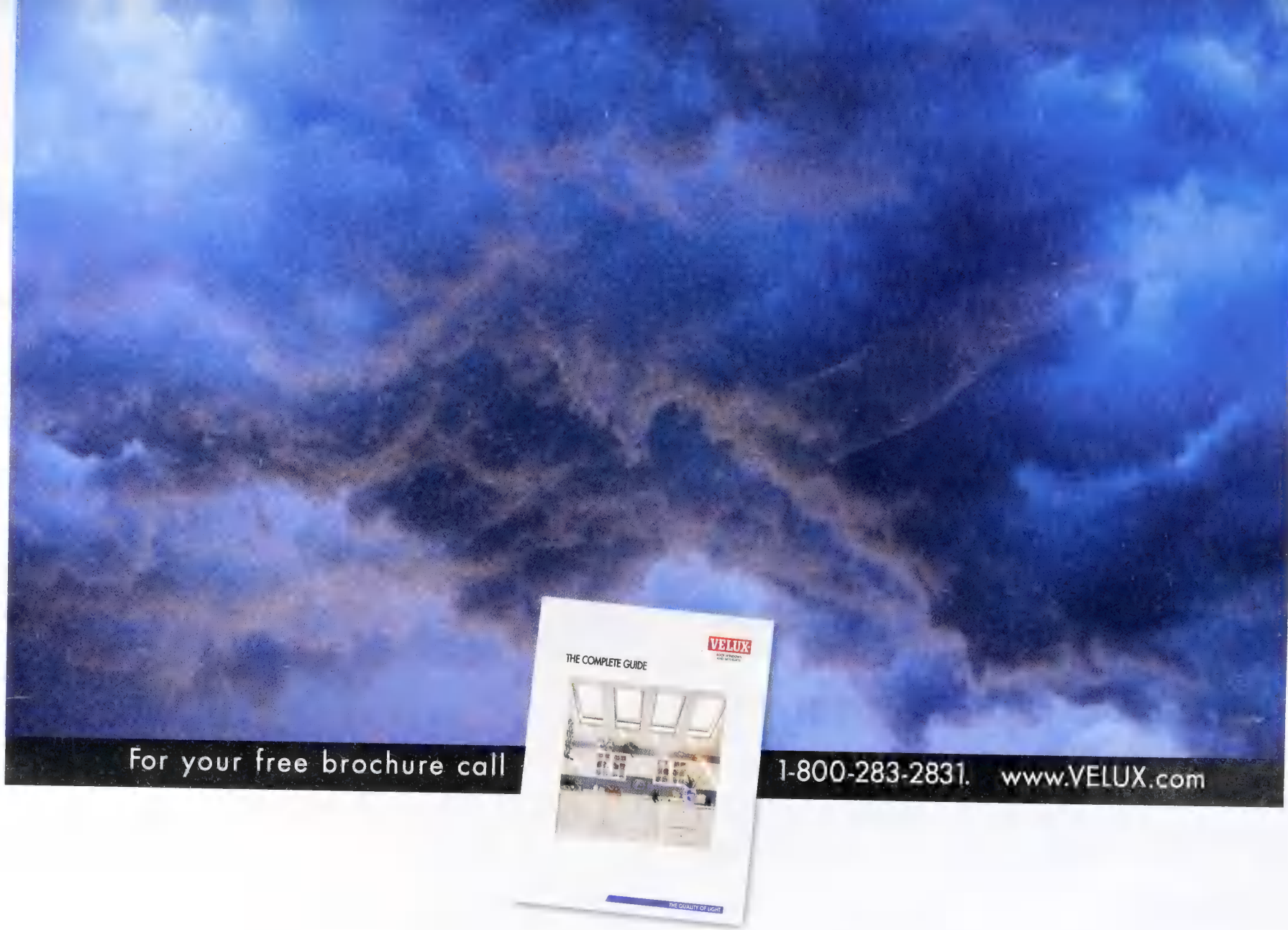
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A ready supply of shimmering silk snippets and a waste-not, want-not attitude inspired European fashion designer Harriet Selling to take on a purely American art form—patchwork

By Stephanie Rank



Last spring, German-born Harriet Selling—who'd spent twelve years in Milan designing collections of edgy, high-fashion clothes under her own label—decided to strike out in new directions. Taking her two sons, ages 10 and 17, Selling went west—moving into a John Lautner-designed house in Beverly Hills and turning her ultra-sophisticated eye toward home furnishings. This latter move, she claims, was inspired by silk remnants from a Milanese tie-making business. "I felt bad about the waste," she explains, "and asked myself, 'Why don't I use these pieces of fabric some way?' "

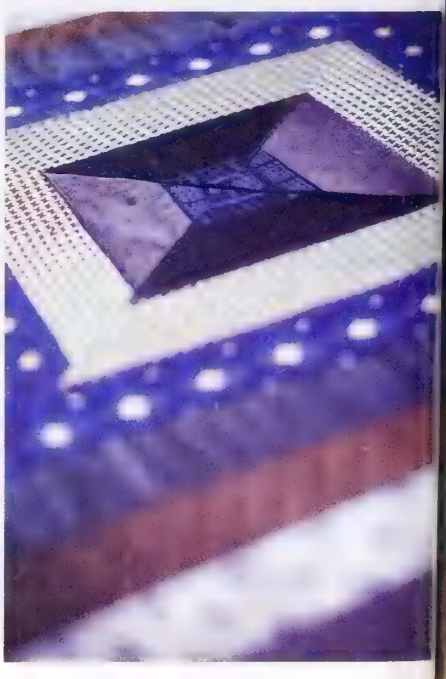
She took scissors and a ruler and began cutting the luxurious leftovers into geometric shapes, which she then patterned into one-of-a-kind quilts, plushly backed in mushroom cashmere (from $1,000 up); pillows ($125); tiny handbags; and even photo albums. These quilted designs are now sold at Orange Chicken and Studium V in New York.

Selling's next step? Creating a showcase in L.A. modeled on shops in Milan that are run like galleries. "I'll do different home furnishings every month—maybe a series of chairs, then Italian chandeliers, then antiques or pottery from all over the world." ■









Selling (top) is patching together a new career. Clockwise from center left: throw pillows ranging from muted menswear tones to tropical brights; quilt-covered albums; her version of the classic bow-tie pattern; a silk-on-cashmere throw.

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house beautiful
MARCH 1999



RAMPANT CREATIVITY

On a recent business trip to London, I was the fortunate guest of honor at a cocktail party given one Sunday afternoon by the fabric designer Nina Campbell. There I happened to meet David Carter, a decorative painter whose house we had already arranged to photograph. A man in a well-tailored Savile Row suit, Carter hinted at his eccentric creativity only through theatrically unruly locks.

For a full portrait of this artist and his range, turn the page, for here begins a ten-page portfolio showing Carter at home in the Stepney Green terrace house he shares with his wife and young children. In it no surface, not even that of a trash can, has escaped the skillfull and uninhibited brushes of Carter and his talented crew. It is an appropriate lead story for our March House Beautiful, because although every issue is in essence a celebration of creativity, this month we pay special attention to artists and designers.

Another man we salute is Lloyd Schwan, a creator of often startling furniture—modules combining wood and plastic laminates, finished in evocative 1960s colors. Also look for an article about the Hawaiian craftsman Ron Kent, who carves delicate bowls from the wood of giant island pines. Kent, a retired stockbroker, began making turned wood objects some twenty years ago, and now his work is shown in top galleries in New York and Los Angeles.

Former Milanese fashion designer Harriet Selling settled in Los Angeles where, inspired by silk remnants from her former life, she began devising one-of-a-kind quilts out of the luxurious leftovers, backed with cashmere. Paula Zanger, known for her colorful pillows and dinnerware, is now producing wallpaper, giving it her customary just-painted feeling. Their stories are here too.

Two design-conscious women, Marilyn Bellock and Heidi Johnston, appear in these pages as well. They have invented a new kind of home store offering everything from fabric to a full-service workroom that permits customers to become their own decorators. The store's philosophy is to "help people make their rooms as interesting as they are." Which is exactly what House Beautiful tries to do month after month.

Louis Oliver Gropp

EDITOR IN CHIEF

THE IMPORTANCE OF BEING PLAYFUL

Here a classically pure space jolted by some misplaced mystery objects, there a wildly off-scale Renaissance fresco and a zinc tub turned sarcophagus—decorative-paint specialist David Carter's London house proves that he has never met a style he didn't like

By Christopher Petkanas Photography by Jacques Dirand
Produced by Carolyn Englefield





In contrast with the more visually charged parts of David Carter's East London rowhouse, the second-floor family sitting room is cool, restrained, even ambiguous. Three values of the same color delineate traditional paneling; French settee and English pedestal table are late 18th century; side chair is Directoire. But what about that disconnected Venetian lantern, the tiny child's violin, the old French horn? The plot thickens.





He didn't set out to become one of the world's foremost authorities on decorative painting, but David Carter is just that—a pillar in the pantheon of sponging and spattering.

In 1991 Carter was a successful but vaguely dissatisfied freelance marketing consultant with real estate and graphic design clients. That same year he decorated—and vigorously painted—his former London apartment to please no one but himself. Before he could say "scumble glaze," word had leaked out. The response to a story on the apartment in *The World of Interiors* magazine was so overwhelming that Carter was propelled into business as a full-service decorator specializing in painted effects. His remaining wish is to work in America.

At the pinnacle of places where Carter has wielded his stippling brush, one would have to put his new London address in Stepney Green on the fringes of Spitalfields, a neighborhood that attracts many artists. As this Queen Anne rowhouse makes enchantingly clear, Carter is a decorator who deplores pussyfooting. His look is bold, romantic, fantastical. Many of the rooms have a through-the-looking-glass quality, suggesting a very sophisticated, very grown-up funhouse.

The same team of fifteen painters Carter works with in his business beamed their talents on the rowhouse. Among them were marblers, antiquers, gilders, glazers, trompe-l'oeil muralists, and wood-grainers. Their work is seen on everything from walls and floors to furniture and metalwork.

Carter's 1717 house is one of an attached group of four, among the earliest surviving examples of what Londoners call a terrace. When he found it, he had been living in Normandy in a pedigreed château that was divided into apartments. But after three years, the soft-focus existence of a Sensitive English Gentleman in a French backwater had begun to pall. Carter was rethinking his life—again.

Meeting his future wife, Lizzy Herbert, a portrait photographer, brought new perspective. For the kind of proper family life the couple envisioned, the conventional rowhouse layout—two and three rooms deep on four levels—looked most attractive and they made the move. Daughter Isadora was born in 1996, and a second child is due any minute. Thus the spaces have practical functions, but that doesn't interfere with Carter's visual imagination. "This place is a fantasy. The

A Chippendale-style card table displays a neo-Gothic clock in the kitchen (above left), where Timna Woollard painted walls based on frescoes in a 16th-century Roman palazzo. Above right: Kitchen fireplace's plain shelf and posts are real; the rest is trompe l'oeil by Woollard. Opposite above: Copies of late-18th-century hall chairs in Lizzy Herbert Carter's family house in Somerset stand on an elaborate floor painted by Emily Phillips. Even the galvanized rubbish bin has been given a decorative finish. Opposite below: Swirling arabesques animate the adjacent study, furnished with a 19th-century chinoiserie desk.


Neoclassicism in the North





With its gleaming satin-covered chairs and contemporary asymmetrical Scott Cunningham sofa, the drawing room could have been plucked out of Paris in the thirties and forties. Table is an actual Napoleonic drum to which David Carter added bees, the emperor's symbol. On Dominic Sharpe's walls, bronze metallic paint peeks out from under three green glazes applied with tissue paper using a rubbing technique known as frottage.

FOR MORE DETAILS, SEE RESOURCE INFORMATION









decorative landscape changes from room to room," says Carter, adjusting a puff of crinkled silk at his neck, but pointedly leaving a curtain of corkscrew curls to obscure his eyes. With the fastidious air and attenuated looks of a character in an Oscar Wilde play, Carter is what used to be called an aesthete.

"When I'm in my office, with its Louis XVI daybed and Zuber paper border, I'm in the 18th-century world of *Liaisons Dangereuses*," he continues. "In the kitchen, with its frescoes of statuary and architectural stonework, I'm in a Roman Renaissance palazzo. Moving through this house is like taking a trip."

And what a trip! For his most elaborate work, Carter does not simply decide on a motif or scene, then paint or assign it; he likes a good story line. In the kitchen he imagined that the ceiling had been lowered and the cabinets installed long after the frescoes had been completed. As a result, the frescoes—based on Francesco Salviati's in the Palazzo Saccheti in Rome—seem to disappear into the ceiling and behind the cabinets. "You're meant to think that if you opened one of the cupboards you'd see the painting continuing," says Carter. For the hall off the kitchen, he imagined applying charred fragments of a ceiling canvas that had been rescued in a country house fire. The fragments were inspired by 16th-century Italian allegorical frescoes.

"Obviously they're meant to be seen from below and from a distance," explains Carter. "And yet here they are unexpectedly in a narrow hall looking incredibly overscaled. Why are they here? It doesn't make sense. And that's the point."

The journey continues. The drawing room, with its thick-seated, thin-backed armchairs in luscious oyster *duchesse* satin, and neoclassical floorcloth borrowed from an André Arbus design for Aubusson, is a billet-doux to Paris chic of the thirties and forties. The delicate botanical tracery on the walls of little Isadora's room was lifted from an early-18th-century chinoiserie scheme in Sweden. And if a Pompeiian imperial bath looks like it has been transferred bit by bit to East London, Carter will feel that he has succeeded.

Is there any period in decorative history the painter is *not* drawn to? Seemingly not, but his wife never blinks. "Even though Lizzy grew up in a grand house with Reynoldses and Gainsboroughs," says Carter, "she is very tolerant."

An 18th-century Scandinavian bed was David Carter's inspiration for the* lit à baldaquin *for daughter Isadora (above left). Helen Shakespeare painted chinoiserie branches directly on the walls. Above right: Adam Calkin is the illusionist responsible for the Pompeiian Revival master bathroom's Empire tub, floors, and ceiling. Opposite above: Perched on the edge of a French* lit clos *in the master bedroom, Carter displays the foppish approach to dressing he is known for. Opposite below: Coral-branch-framed reveries by Marianna Kennedy in powder room, Charles Bulbeck's faux ceiling fragments lining hall.



This is David Carter's office—yes, his office (that's his desk chair at left). "It's a simple, elegant 18th-century French scheme," says the painter, who chose a luxurious ice-blue satin cover for the Louis XVI daybed, which is positioned below a ciel de lit, *or free-hanging cupola. Zuber wallpaper borders outline panels. Gilded armchair covered in plush leopard spots ratchets up the chic quotient. Cabinet is Directoire.*





A MOMENT IN TIME

Throughout one hundred-plus years this New York town house has seen many occupants, many styles. In its current life, as restored and decorated by Nancy Braithwaite for a young family, the mood is respectful of the neoclassical architecture yet its luxurious serenity is pure turn-of-the-20th-century

By Elizabeth H. Hunter | Photography by William Waldron | Produced by Dara Caponigro



Nancy Braithwaite was careful to let this house speak for itself. No flamboyant patterns or strong colors compete with its architecture. In the living room, paintings by Ross Bleckner and Jean-Michel Basquiat strike the only bright notes. Fabric from J. Robert Scott.



Although she has finished decorating this grand 1895 Manhattan town house, interior designer Nancy Braithwaite still talks excitedly about clearing it of excess ornamentation. "For three months we scraped and stripped and eliminated," she says of the faux finishes, upholstered or mirrored walls, gilded cherubs, and inappropriately elaborate moldings a previous owner had slapped up. Owners Scott and Ellen Sassa were shocked when they first saw what had been done to an obviously beautiful house, but they had worked with Braithwaite in Atlanta and trusted her commitment to the architecture of any house she decorates.

"The scale of the rooms, the original architectural details—everything was magnificent once we restored it," says Braithwaite. "I wanted to stay in tune with the formality of the house but also to make it feel contemporary—not hard-edged, just simple and spare. That's why I chose so much Biedermeier furniture—it looks almost modern with its clean lines."

Braithwaite and Ellen Sassa had fun hunting for furniture in New York, Vienna, and Paris, but they enjoyed themselves equally well choosing wall paint. "We needed ethereal shades to make the house less imposing," Braithwaite says, "to envelop you quickly. I've never been a fan of obvious colors. I want people to walk in and say, 'This feels great. . . . What *is* it?' She explains, "Ellen is an artist, and these paints—some with a hint of taupe, others with lavender—are close to her palette. She always adds red to warm up her colors—even the black floor stain has a tremendous amount of it."

Braithwaite chose opulent materials: heavy corded silks, crunchy taffetas, rich damasks, deep-piled mohair. Sensuous textures always weave through her work, but the array here surpasses other projects. "This house called for the best of the best," says the designer.



Satin-weave wool for curtains and settee upholstery provides a softening touch in the marble-and-stone foyer. Crisp taffeta covers Biedermeier chairs and stools. The Sassas bought the huge painting from Atlanta artist Todd Murphy while they were living in Georgia. Left: Ellen Sassa and daughter, Taylor.





In the billiard room, chocolate mohair upholsters wall panels and several chairs and hangs at the windows. The Ruhlmann desk was found on a Paris foray. Mohair from Donghia. Opposite above: Ellen Sassa's painting studio was designed by Rockwell Group. Opposite below: In the guest room, one of few average-size spaces in the house, a bed with tall posts makes the ceiling seem higher. Painting by Ellen Sassa. All fabric here, Rogers & Goffigon.









The master bedroom is Nancy Braithwaite's pièce de résistance. Textures here—velvet bed hangings, taffeta duvet cover, satin-weave wool upholstery—are more luxurious and the colors more subtle than in any other room in the house. Midcentury white chairs once stood in the Paris salon of couturier Marcel Rochas. Six matching sconces are also French. This is Ellen Sassa's favorite room because her child can play here so comfortably.

FOR MORE DETAILS, SEE READER INFORMATION







Gray Eminence

Inspired perhaps by the predominant color sashaying down fashion runways these days, gray has become decorating's new neutral. From industrial charcoal to Gustavian grisaille to opalescent silver, the spectrum is vast. And as the old masters knew, gray brings out the best in companion colors



By Jill Kirchner Photography by Jean Kallina Produced by Sarah Kaltman Cantor

Gray softens modernist edges, above: Chairs by Piero Lissoni from Cappellini Modern Age in wool felt. Rug from Count Swedish straw mesh panels, Pollack & Associates. Opposite, above left: Écart table from Pucci International flouts the ceramic squares on wood base. Silvery fabric from Old World Weavers; stone-shaped glass vase, Troy. Above right: Goatskin parchment table recalls Jean-Michel Frank, from Ralph Lauren. Empire medallion fabric from Fonthill. Teap Paula Rubenstein Antiques; ceramic platter, Global Table. Below left: Rich wenge wood-and-chrome MaxAlto consol from B&B Italia against handpainted Scalamandré wallpaper. Cast-aluminum candlesticks, William Harvey Studio. Richard Meier decanter from Nan Swid Design. White plate, Lalique; silver bowl, Shi. Below right: Wenge-and-acryli screen from Troy behind Michael Berman's Cubist chair from Profiles. Steel temple stool, Troy. Wool throw, Intérieurs





FOR MORE DETAILS, SEE READER INFORMATION



Gray's more romantic side, above: Luxurious streamlined chaise by Didier Gomez, from Ligne Roset. Throw made of ancy Corzine silk velvet and Brunschwig & Fils checked silk taffeta; sateen striped pillow, Donna Karan. Clarence House ured linen panel is framed by ballgown curtains in Lee Jofa fabric. Opposite, top left: Chairs from Country Swedish in pale Gustavian gray. Chandelier from Niermann Weeks; Donghia striped silk. Above right: Pearl lusterware from Nan Swid is both nostalgic and modern. Painted étagère from Briger Design. Background silk damask from Brunschwig & Fils. elow left: The ultimate slipper chair, in smoky velvet by Barbara Barry for Baker, is set against a whimsical Zoo silk toile from J. Robert Scott. Beaded pashmina throw by Armand Diradourian. Below right: Minimal luxe—a raku vase from nna Karan, ceramic bottles by Jonathan Adler, glazed vase from Aero. Rogers & Goffigon linen; striped cotton, Waverly.

A Warm Welcome

It may have started as an industrial space, but the loft Jeffrey Bilhuber decorated for a Manhattan couple, though clearly contemporary, is as softly domestic as any rose-covered cottage

BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY FERNANDO BENGOECHEA
PRODUCED BY SARAH KALTMAN CANTOR





Jeffrey Bilhuber deployed quiet colors, luxuriously oversize custom upholstery, and 20th-century furniture classics, using a curtain divider to define two of the spaces.



A confident thirty-something couple with pragmatism to spare, Isabel von Fluegge, a freelance marketing writer, and her husband, Skip D'Amico, a director of television commercials, never imagined they would require the services of a decorator. Sure that it was beyond their means, they operated on the mistaken notion that professional decorating meant mind-numbing meetings where they would be asked to examine and choose among two dozen types of lampshade trim. Decorators were people *others* hired.

Or so they thought. In 1996 von Fluegge and D'Amico purchased a bare, undivided 1,550-square-foot loft in New York's highly desirable Flatiron district. To acquaint themselves with the space, they camped out in it for four months. Then they moved off-site and called in architect Edward Kozanlian to gut, rehabilitate, and parcel their new home into rooms and zones.

Kozanlian's boldest gesture was to run a wall of maple kitchen cupboards and appliances the long way down the middle third of the essentially rectangular space. The cabinets are topped by glass squares that meet the ceiling and disperse the light of a skylight. On one side of this wall stands a 15-by-3-foot marble cooking and dining island. On the other is the bedroom, which is closed off from the living area at the loft's far end by pivot doors with cut-out profiles that lock into each other like pieces of a jigsaw puzzle.

The renovation completed, there followed a frustrating period during which von Fluegge and D'Amico tried positioning their Irish farmhouse furniture every which way. "I kept thinking we could figure it out ourselves," she says. "We couldn't." Knowing only that they admired his style, the innocent couple walked into the showroom of that larger-than-life, mile-a-minute, quintessential New York designer Jeffrey Bilhuber. There was instant rapport.

"Good decorating is nothing more than good communication," says Bilhuber. "Before we began, Isabel and Skip showed me pictures of houses they liked, and all of them had a certain intimacy. As a result, we gave the loft inviting colors and a gentle, homey quality that's rare for an industrial space. The Asian vibe you feel is more philosophical than material. It's the serenity, intelligence, and edited quality of Asian interiors I sought. I'm all for establishing a modern tradition. Could what we've done here be called fusion?"

Everyone agreed that the clunky Irish furniture had to go. "Jeffrey educated us to the beauty of modern design, which this place called out for," von Fluegge says. "These big, simple upholstered forms were a response to the architecture," explains Bilhuber. Lacquer-and-chrome occasional tables—Knoll pieces that once filled branches of Chase Manhattan Bank—come from the decorator's secret source. Eero Saarinen's oval laminate dining table, a vintage piece, nestles in a clever wedge of space defined by a short diagonal exterior wall and a curtain divider.

Bilhuber also created intimacy by making what he calls "conscious connections." Wishbone dining chairs from 1950 by Danish Modern master Hans Wegner clearly echo a Chinese lacquer 19th-century bow-back chair. Armless chairs in two tones of orange make reference to the two fabrics, one sheerer than the other, used for the curtain screen. Square forms recur—on Knoll tables, kitchen stools, bedroom door glass inset.

"The whole decorating thing has been demystified for me," says von Fluegge. "There was no pressure, no surprise. Jeffrey laid out the project like a smorgasbord, saying 'Here is the general scheme,' then left it up to us to say yes or no to the specifics." "We're not heavy hitters," D'Amico adds. "We were afraid that with a small space and a limited budget we could never work with a decorator of this caliber. We kept waiting for the shoe to drop. It never did."

Skip D'Amico and Isabel von Fluegge (above) with pet. Opposite, clockwise from upper left: The kitchen (background, left) flows into the living area with its Bilhuber armless chair, Chinese lacquer chair, Knoll occasional tables. Original maple floor triggered maple cabinets and island base; painting by Austin Ackles. The living area seen through bedroom doors; kitchen is behind glass-topped wall. Hans Wegner chairs partner Saarinen laminate table.

FOR MORE DETAILS,
SEE READER INFORMATION









Wall Art

Although most of the garden boundaries designed by Steve Martino serve a practical function, their colors, curves, and angles proclaim them to be sculpture





On a suburban hillside, Steve Martino (top) curved and tilted an eight-foot high retaining wall (right) and painted it brilliant yellow. The table of green-stained concrete rests on a yellow pedestal. Above: Beyond a wading pool, stairs link a gravel terrace to the desert slope above it.





By Page Dickey
Photography by Richard Felber

"I'm just bored with a vertical wall," Phoenix landscape architect Steve Martino offers in explanation of his wildly inventive garden structures. Martino favors walls that startle by tilting toward you even as they hold up a hillside; or jut finlike into the air, creating a lighthearted visual barrier; or snake in sensuous curves, beckoning you in a certain direction. Conceived as sculptural objects in the landscape rather than merely as backdrops, Martino's creations are painted astonishingly rich colors—red-orange, cerulean blue, lemon yellow, violet—not unlike the brilliant colors of the desert flowers that bloom fleetingly in Arizona each spring.

"My walls are all usually functional—screening something, holding something up or back. I'm solving site problems. But then I like to go a step beyond, do something artistic. I ask myself what I can do to make my structures special." This, Martino feels, is the key to good garden design—stretching one's imagination past the obvious solution to add a fillip, a quirkiness, something amusing or unique.

Because the cost of materials like stone and brick is so high, Martino usually uses concrete block with a plaster coating—smooth-surfaced and consequently devoid of details. But "with a little color and manipulation," he says, "I make it more interesting."

How appropriate these walls seem in the stark desert countryside of Arizona, where Martino has designed gardens for the past 25 years. Their vibrant color stands up to the relentless sun and vast sky, and they are a perfect foil for bouquets of spiky agave and whiplike ocotillo, for paddle-shaped prickly pears and willowy green-trunked palo verdes—in short, the dramatic flora of the Sonoran Desert. The 'hardscaping' (or architectural part) of the garden, Martino thinks, is even more important than its plants: "They are incidental to the garden. The walls really define the space." He works out the shapes of his walls, steps, *(Continued on page 142)*

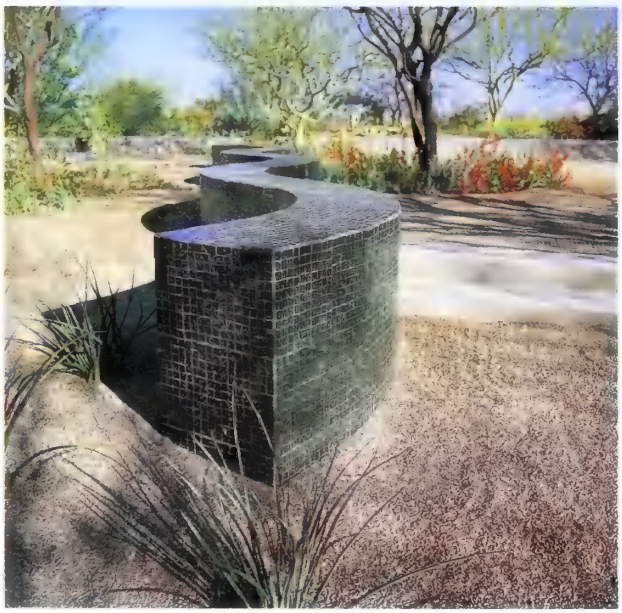


"Swimming pools are used one percent of the day; 99 percent of the time they're just visual, so they should knock your eye out," says Steve Martino. In a small canyon garden above Phoenix, he took the back edge off a pool to open it to the view. For an almost invisible barrier of wire he created steel fins shaped like the edges of agave leaves. Opposite: At one side of the pool Martino added a chunky fireplace wall.









Steve Martino takes great delight in seeing the colors and patterns of desert flora play against his sculptural designs. At Arid Zone Trees nursery outside Phoenix, desert marigold and purple verbena bloom around wall segments shaped like oversize barbs of agave leaves. Also at the nursery, left from top: A series of curved and tilted orange structures. Tall orange masonry cubes, set in an arc, direct visitors. A snakelike wall of iridescent glass tiles, which Martino uses to mimic water, leads down into the lower sitting area with views of the mountains.











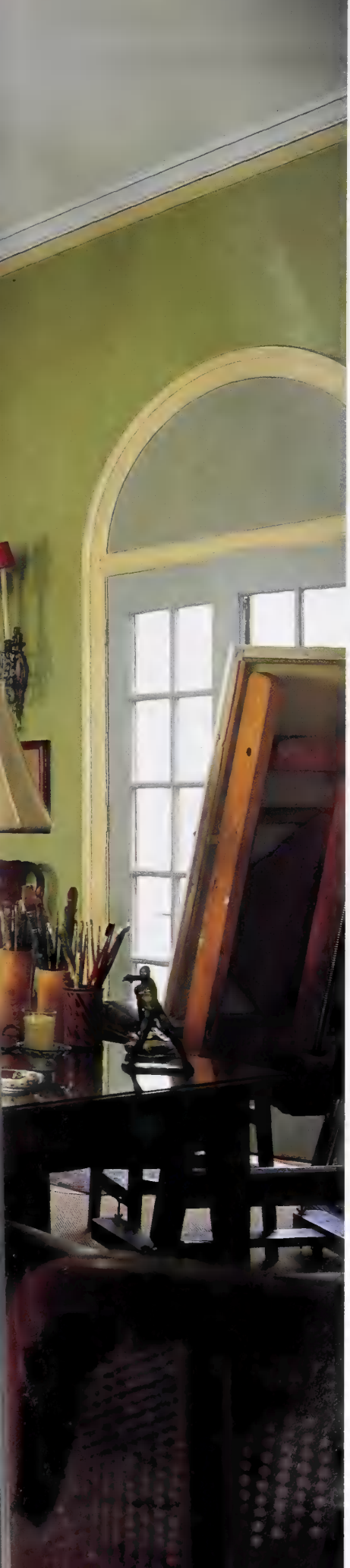


Owners of a handsome new house set on a flat, bare lot asked Steve Martino to design dramatically spare courtyards, reminiscent of Luis Barragán's work. He built long water troughs on either side of a glass-walled living room, and walls that hide a busy street, screen an auto court, and create areas for outdoor entertaining. The troughs not only reflect light, but are also intended for children to play in. Because the water is only one foot deep, the troughs do not require fencing. Left, from top: A circular wall painted taupe gives privacy to a bedroom wing. A similar curve in chocolate hides trash cans. The longer of the two troughs stretches from the living room to a courtyard boundary.

FOR MORE DETAILS, SEE READER INFORMATION







APPLIED ARTISTRY

Portraitist Comer Jennings, an admirer of William Morris, creates his own gentlemanly blend of Arts and Crafts in his 1920s house in Atlanta

By Christine Pittel Photography by Peter Woloszynski Produced by Dara Caponigro



One artist built this red tile-roofed, Mediterranean-style house in a wooded neighborhood of Atlanta back in the 1920s, and now another artist lives and works here. The vast living room with 16 foot-high ceilings and two facing walls of French doors is once again a studio, where Comer Jennings paints portraits in the limpid morning light. But when Jennings first saw the four-bedroom house, built in the shape of an H with the living room as the crossbar, some of the doors were nailed shut. "The house had not been taken care of for a long time," he explains. Floors had dropped six inches and needed to be jacked up. All twelve pairs of French doors had to be replaced.

Undaunted, the distinguished portraitist held on to his vision of how the house might look. "I had fallen under the spell of William Morris, the Renaissance man of the Arts and Crafts era, and coveted his fabrics, tiles, and wallpapers," says Jennings. "Even though many people think of his work as heavy and dark, I knew it could be light and pretty."

Coral-colored chandelier shades warm the living room (left), where paintbrushes rest on a French farmhouse table from Otto Zenke. Painted sisal rug by Comer Jennings's son Ben. Above: A table set for supper al fresco on one of the twin patios.


MASTER DRAWINGS
FRANK STELLA
SARGENT
DEGAS
Importers of Earthenware
Montgomery





A pedimented bookcase (left) faces the fireplace. Overdoor painting on the right is by Comer Jennings; painting top left on bookcase stile is by Zelda Fitzgerald. Above: William Morris's Willow Bough fabric from Sanderson hangs from copper pipe. Below: Architects Rick Spitzmiller and Robert Norris updated butler's pantry and kitchen.







With the help of interior decorator Thomas E. Kurtz, Jennings chose Morris's first pattern, Acanthus, for two easy chairs flanking the living room fireplace and paved the hearth in reproduction Morris tiles. Distinctive moldings were designed for the chimneypiece, ceiling, and overdoors to complement the original arches. New recessed shelves, displaying Staffordshire cottages and lead soldiers, match the interior doors and balance the four corners of the room. Boldly painted blue, green, and ivory, the walls and ceiling take their colors from Morris's Willow Bough fabric, which runs like a 360-degree curtain around the adjacent dining room. Pulled over doors and windows, it transforms that space into a sanctuary. "The walls were in poor shape," says Kurtz, "so when I saw a similar treatment in a book on Morris I decided to simply mask them."

Sometimes the collaborators pile pattern on pattern. "We bought miles of wallpaper and fabric but not much else," says Kurtz. Recycled from Jennings's former Tudor-style house, the predominantly 18th-century English oak furniture fits right in with the Morris designs. Pieces are arranged informally, for comfort. The living room bookcase cues the casual attitude. Art books rub shoulders with first editions of F. Scott Fitzgerald, Maurice Sendak, and Truman Capote. Volumes are stacked horizontally as well as vertically, or lean on one another. Paintings hang on the stiles, and the whole thing is topped off by two faience jars and a plaster medallion depicting Richard Wagner. Like the rest of the room, it's cozily cluttered.

"This house is handsome *and* cheerful," says Jennings, who chose patterns with leaf motifs rather than florals so the atmosphere would be a bit more masculine. "People are delighted to come and sit for their portraits here, which is definitely good for business."

For the master bedroom (left), decorator Thomas Kurtz created an unusual canopy with William Morris Acorn fabric from Sanderson stretched on brass rods. Below: Comer Jennings turned a landing into a library nook warmed by a mix of wallpapers.





By Martin Filler
Produced by
Dara Caponigro

The at-home pool room emerges from its history of dubious design in five updates that show how stylishly the game can be played today

THE NEW BILLIARD PARLOR

In our age of multipurpose interiors, no domestic space seems more anachronistically single-minded and luxuriously self-indulgent than the billiard room. In the 1960s sitcom The Beverly Hillbillies, the clueless Clampett clan took the billiard parlor in their new California mansion to be a dining room, and called the massive piece of furniture at its center "the fancy eatin' table."

Less adaptable than the homework-friendly dining room table, the pool table in reality resists being used for anything but the venerable game itself. Thus the resurgence of the billiard room at the end of the 1990s has as much to do with the ever-expanding scale of the American house as it does with the growing popularity of the game itself. As the five very different examples on these pages demonstrate, the new pool room can assume a wide variety of styles, from minimalist to neo-Edwardian, in settings from urban lofts to country houses. There are, however, several long-standing conventions that persist. The low-hung lamps traditionally suspended over billiard tables have long served the practical purpose of casting light directly on the playing surface.

In these contemporary reinterpretations, the two or three shaded lamps hanging in a row lengthwise above the center of the table range from the industrial fixtures architect J.F. Baudin used in his high-tech pool room in Corsica to the translucent mica shades on 1940s lamps in Lou Ann Bauer's San Francisco billiard parlor, recalling similar lamps of the Bay Area Arts and Crafts style. Other practical necessities, including wall-mounted racks for pool cues and high stools giving players a clear view of the table during play, can be adapted with similar imagination, as seen in Baudin's dinerlike lineup of revolving chrome counter stools. The most traditional surface covering for the pool table remains green baize, the utilitarian feltlike material.

For a few, green baize is as much of a cliché as a turquoise swimming pool. New York decorators William Diamond and Anthony Barratta went for teal blue and painted the pool-room floor in a TriBeCa loft the same bright shade.





For her own country retreat in Erwinna, Pennsylvania (above left), designer Laura Bohn created a restful billiard room around a blond-wood table in the same sandy tones she used throughout the house. Above right: Whimsical fringed skirt wraps cabriole-leg pool table in a New York loft decorated by William Diamond and Anthony Barratta. Floor is painted to match teal blue felt of the playing surface. Framed maps, vintage globe, and high stools suggest a spiffy schoolroom. Below: Wood-beamed game room designed by Lou Ann Bauer for the San Francisco Decorator Showcase offers comfortable seating for breaks between matches.



FOR MORE DETAILS, SEE READER INFORMATION



Strong proportions in a landmark Chicago house decorated by Kenneth Walter provide the ideal setting for a superb inlaid Victorian billiard table. Biedermeier secretary-bookcase overlooks card table.



Snug Harbor

A seven-house planned community on the Annapolis waterfront is the setting for this inviting cottage

By Susan Zevon Photography by Anne Gummerson



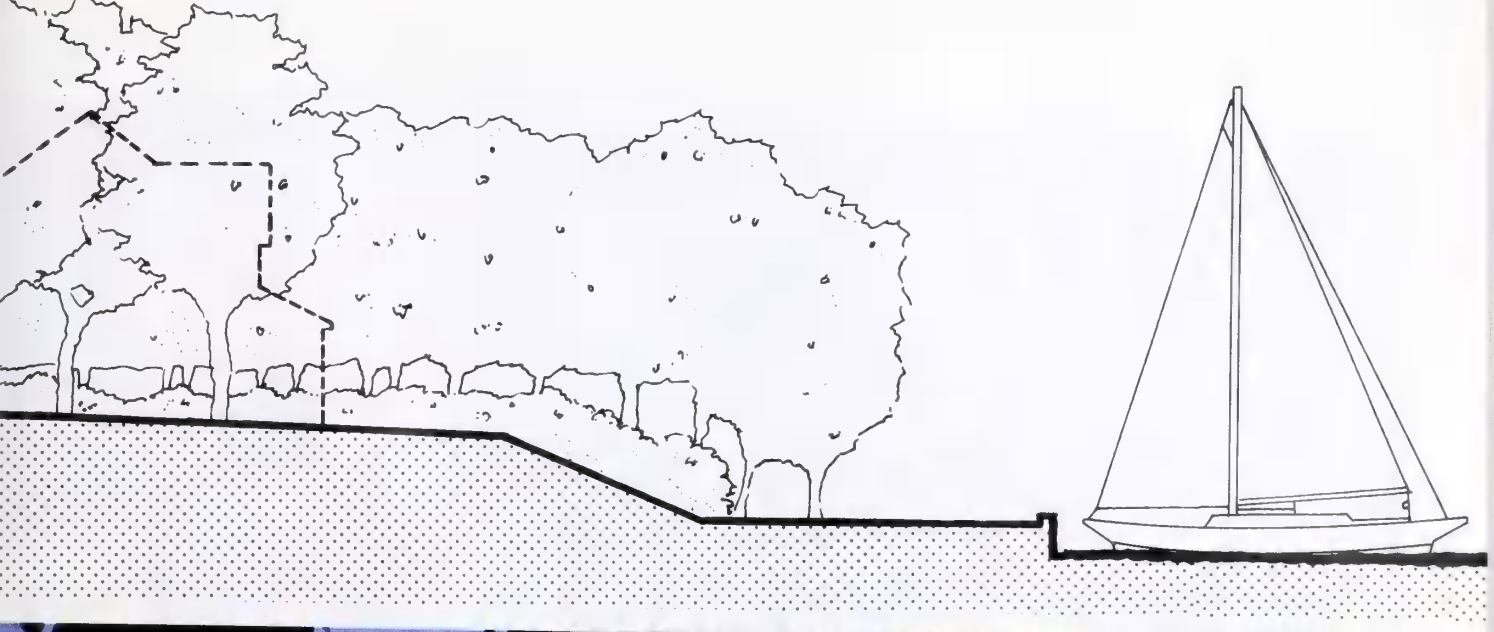
The neo-Shingle Style house, which its architect, Robert Hammond, shares with his wife, Elizabeth, overlooks Spa Creek in the Eastport neighborhood of Annapolis, Maryland. It stands on a private lane where seven owners, including a second architect and a city planner, share a common waterfront, a common boat dock . . . and a common aesthetic. "We wanted to create a controlled environment with appropriately scaled houses and open corridors to the water view," Hammond says. All the houses are limited to one main story, some with a smaller second floor tucked under the roof, and all feature porches.

"It was always my dream to live in a house designed by an architect," Elizabeth Hammond says, and she had the good fortune to fall in love with one who was in the process of planning his ultimate home. Thus she was able to participate in some of the design decisions, such as kitchen details. The couple, both in second marriages, find that the house, with its clearly defined rooms, is a cozy cottage for the two of them. Yet it easily accommodated 100 wedding guests with the help of its indoor-outdoor interflow and its cruciform plan, which allows free circulation.

Such a plan is similar to Cedar Hill and other 18th-century houses in Maryland that Hammond studied before he began his preliminary sketches. To gain greater interior privacy than is afforded by a standard rectangular house with one big front porch, this building's entrance court, terrace, and porches are tucked into four corners under the sheltering roof. Elizabeth Hammond loves to look out her windows and see another part of her own house instead of a neighbor's.



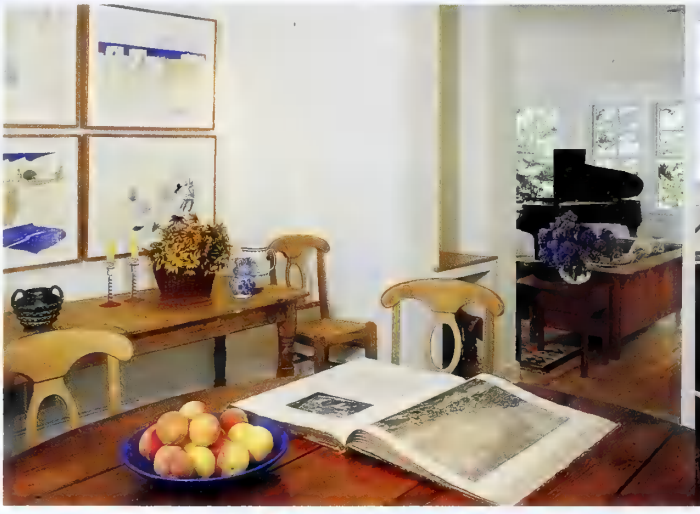
Robert Hammond's cottage (right) has the steeply pitched roofs and dormer windows found in the Maryland region's older houses. Above: The boat dock on Spa Creek, which flows into the Chesapeake Bay, is shared by the seven kindred households. Top: Drawing shows a path from the house to the water.







In the living room (above left), which has three exposures, French doors lead to one of the outdoor spaces created by the cruciform plan. Above right: Furniture from Stickley's Mission Collection. Pillows on sofas from ABC Carpet & Home.



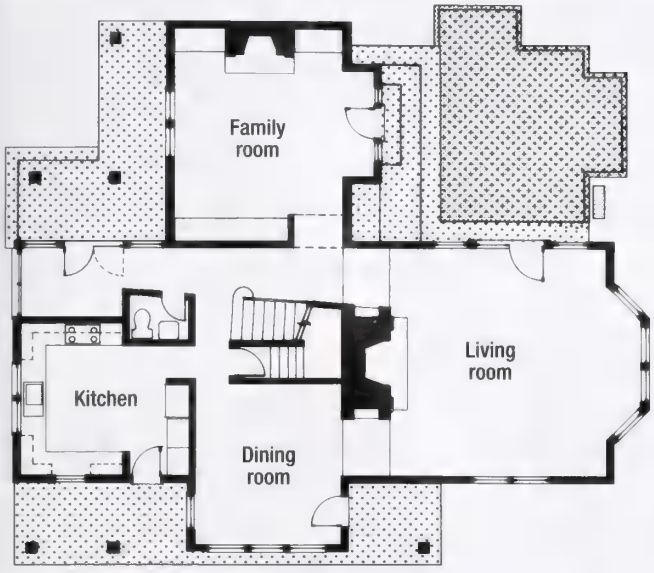


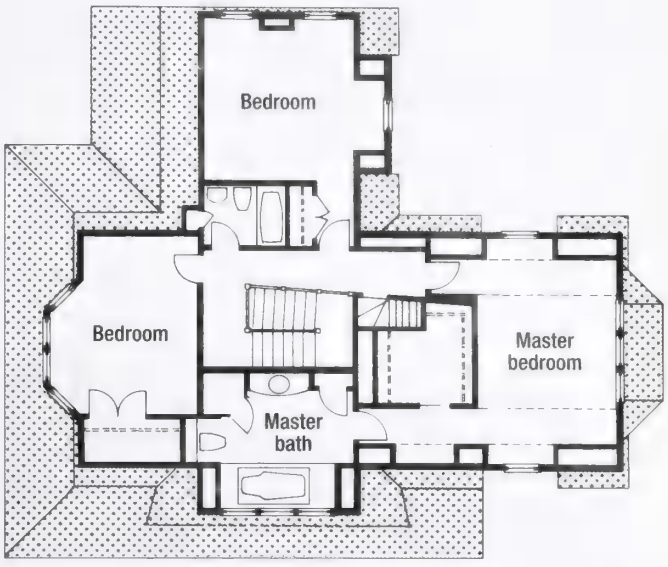
Chairs from Pottery Barn surround an old farm table in the dining room (above left). Above right: "I saw a bold green kitchen in a brochure and fell in love with it. I feel lucky to have one," Elizabeth Hammond says. Kitchen Cabinets by Plain & Fancy.





Off the family room (above left) lies a patio/porch, also accessible to the living room. Above right: The master bedroom is the second major space with three exposures. Its Archatrive bed is modeled after old porch furniture.





A stairway to three second-floor bedrooms is at the core of the house, and the kitchen, dining, family, and living rooms radiate from it. This scheme, the architect says, "gives the house, light, air, and water views from almost every room."



A curving path leads from the garage to the front door of the house, sheltered beneath a deep roof. Tiny square second-floor windows are in three of the four gables.

STRIKING IT RICH

Caramelization—the browning of sugar to develop golden color and deep flavor—enhances all kinds of foods. For a classic caramel, sugar is dissolved over high heat to provide a luscious amber gloss for both savories and sweets. But for sugar-rich vegetables—onions and carrots, for instance—long and gentle cooking caramelizes naturally

By Jane Ellis Photography by Melanie Acevedo



For an easy dessert, glaze slices of bosc pear with caramel syrup subtly flavored with fresh rosemary.



Caramelized onions combined with chorizo, leeks, and potatoes make a great-tasting hash, accompanied by glazed carrots and artichoke hearts.

CARAMELIZED PEARS WITH ROSEMARY

4 tablespoons unsalted butter
½ cup sugar
1 sprig fresh rosemary
2 Bosc or comice pears, unpeeled, each cut lengthwise into four ¼-inch-thick slices

Melt butter in a large, heavy skillet over medium heat. Stir in sugar and rosemary. Cook until sugar is dissolved. Add pear slices and cook, turning several times with a wooden spatula until soft and caramelized, about 8 to 10 minutes. Discard rosemary. Serve warm. Serves 4.

CARAMELIZED ONION AND CHORIZO HASH SERVED WITH GLAZED CARROTS AND BABY ARTICHOKE HEARTS

Recipe adapted from chef Jeffrey Beeson, Different Pointe of View, The Pointe Hilton Tapatio Cliffs Resort, Phoenix, Arizona

3 tablespoons olive oil
1 tablespoon chopped garlic
1 cup diced yellow onion
½ cup julienned leeks, white part only
½ pound raw chorizo sausage, cooked and drained
½ cup cooked and diced white potatoes
2 eggs
¼ cup diced white bread
Kosher salt and freshly ground black pepper
Glazed carrots, recipe follows
Glazed baby artichokes, recipe follows

Heat 2 tablespoons olive oil in a skillet over medium heat. Add garlic, onion, and leeks to pan and sauté, stirring frequently until soft. Remove pan from heat. Cool. Spoon vegetables into a bowl. Add sausage, potatoes, eggs, bread, and salt and pepper to taste. Mix together lightly.

Heat remaining olive oil in a skillet over medium heat. Add sausage mixture to pan. Flatten with a spatula. Raise heat to medium-high. Sear on both sides until golden brown, about 3 minutes per side. Cut hash in half with a spatula. Serve hot with glazed carrots and baby artichokes. Serves 2.

GLAZED CARROTS

6 whole carrots, peeled and halved lengthwise
1 teaspoon sugar
¼ teaspoon salt
1 tablespoon unsalted butter
⅔ cup water

Place all the ingredients in a skillet. Cook, covered, over high heat until carrots are tender and glazed. If moisture remains in pan, continue to cook uncovered until evaporated. Serves 2.

GLAZED BABY ARTICHOKES

8 baby artichokes, trimmed and stems removed
1 clove garlic, peeled and thinly sliced





2 sprigs fresh thyme
2 tablespoons olive oil
2 tablespoons fresh lemon juice
Salt and freshly ground black pepper

Place artichokes, garlic, thyme, oil, 1 tablespoon lemon juice, salt and pepper to taste, and ½ cup water in a small pan. Cover and simmer over moderate heat until artichokes begin to soften, about 10 minutes. Shake pan a few times during cooking to mix contents. Remove cover. Raise heat slightly and cook until tender and glazed, stirring occasionally. Stir in remaining lemon juice. Serves 2.

PISSALADIERE (ONION TART)

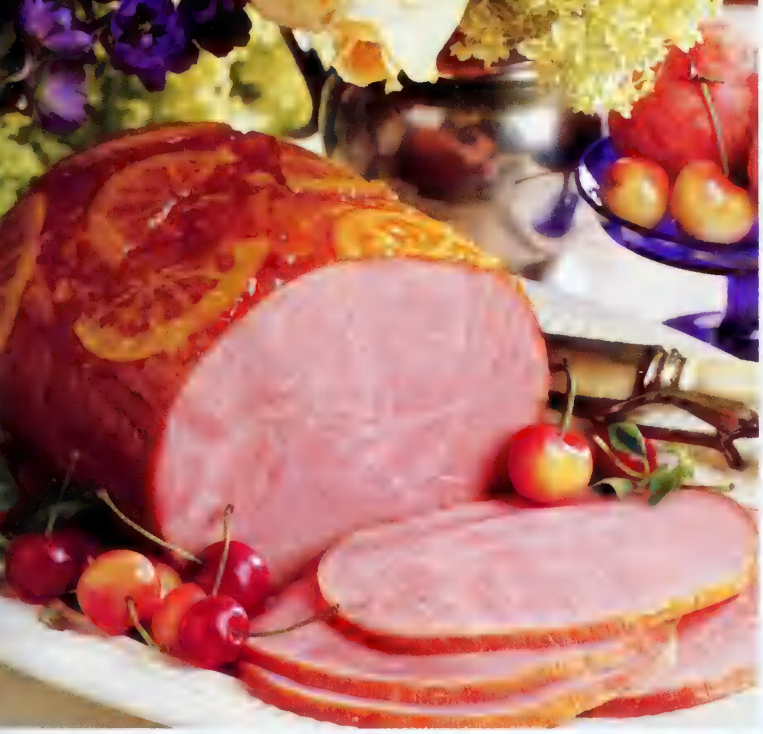
Recipe adapted from Richard Olney's Lulu's Provençal Table *(Harper Collins, 1994)*

½ pound frozen puff pastry, such as Dufour's
4 tablespoons olive oil
2 pounds sweet onions, peeled and finely sliced
Salt and freshly ground black pepper
16 salt anchovies, rinsed and patted dry
½ cup niçoise olives

Prepare pastry according to package directions for a 10-inch free-form tart shell. Place on a baking sheet. Refrigerate.

Warm 2 tablespoons olive oil in a large, heavy sauté pan. Add onion and salt to taste. Cook covered over low heat, stirring occasionally with a wooden spoon until onions are very soft, about 1 hour. Remove lid and continue to cook, stirring frequently until almost all the liquid has evaporated. Onions should not take on any color. Season with pepper to taste.

Remove baking sheet from refrigerator and spread onion evenly over pastry. Press anchovy fillets into place in a simple lattice-work design. Push olives into onions. Dribble remaining olive oil over surface. Bake in a preheated 375°F oven until edges of >



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pastry are golden and crisp, about 20 minutes. Cut into small wedges or squares. Serve hot or at room temperature. Serves 8.

PAN-FRIED ONION DIP

Recipe adapted from Ina Garten's
The Barefoot Contessa Cookbook
(Clarkson Potter, 1999)
Serve as an appetizer with potato chips, fresh vegetables, and crackers.

- **4 tablespoons unsalted butter**
- **¼ cup vegetable oil**
- **2 large yellow onions, peeled, cut in half and sliced into ⅛-inch-thick pieces**
- **¼ teaspoon ground cayenne pepper**
- **1 teaspoon kosher salt**
- **½ teaspoon freshly ground black pepper**
- **4 ounces cream cheese, room temperature**
- **½ cup sour cream**
- **½ cup mayonnaise**

Heat butter and oil in a large sauté pan over medium heat. Add onions, cayenne, salt and pepper. Sauté for 10 minutes, stirring frequently. Reduce heat to medium-low and sauté, stirring occasionally until browned and caramelized, about 20 minutes. Remove pan from heat. Set aside. Cool.

Place cream cheese, sour cream, and mayonnaise in an electric mixer bowl fitted with a paddle attachment. Beat until smooth. Stir in onions. Taste for seasonings. Makes about 2 cups.

ONION AND APPLE SOUP WITH FONTINA CROUTONS

Recipe adapted from chef Vincent Scotto of Scopa Restaurant, New York

- **3 tablespoons olive oil**
- **3 tablespoons unsalted butter**
- **6 pounds onions, peeled, and cut into julienne strips**
- **7 cups chicken stock**
- **1 cup apple juice**
- **2 tablespoons chopped fresh thyme**
- **½ cup Calvados, such as Boulard Grand Solage**
- **About 1½ pounds Macintosh apples, peeled, cored, and cut into ½-inch cubes**
- **Salt and freshly ground black pepper**
- **Fontina croutons, recipe follows**

Place oil and butter in a large, heavy sauté pan. Heat over medium heat until butter melts. Add onions. Cook covered, stirring frequently until very soft, amber in color and caramelized, about 45 to 60 minutes. Add stock, apple juice, thyme, and Calvados. Reduce heat to low. Cover and simmer for 35 minutes. Add apples. Simmer for 10 minutes. Add salt and pepper to taste. Serve hot with fontina croutons. Serves 10.

FONTINA CROUTONS

- **2 slices bread, crusts removed and cut into ¾-inch cubes (about 2 cups)**
- **¼ pound fontina cheese, shredded**
- **¼ cup unsalted butter, melted**

Place bread cubes and cheese in a large bowl. Drizzle butter on top. Toss until bread cubes are evenly coated. Spread a single layer of croutons on a parchment-lined baking sheet. Bake in a preheated 350°F oven until golden brown, about 15 to 20 minutes. Remove pan from oven. Cool. Break up croutons. Makes about 2 cups. ■

Continued from page 57

from a temple built on a wide platform. The towers reveal an aspect of the late Classic Period, architecture for architecture's sake. The staircases, which rise almost vertically from platform to peak, are too steep to have ever been climbed. And the towers' tapered sides make them seem taller than they really are. Indeed, the towers serve no functional purpose other than to impress, for they are solid all the way through.

At Becán, I followed a jungle path along a dry moat that surrounds the ruins. The thick foliage overhead created dark shadows through which shafts of sunlight squeezed, reaching the ground in silver circles. On either side of the path little hills concealed unexcavated ruins.

Palenque—more than 300 miles to the southwest—is normally one of the busiest sites, and we got there in the morning as the gates were opening. Mists clung to the hills behind the city and wreathed the ruins. Whereas buildings in Uxmal display a linear horizontality, in Palenque most structures perch on natural rises and soar, their height enhanced by roof combs, or billboardlike walls. I climbed the 65-foot-high pyramid known as the Temple of the Inscriptions, the funeral monument of the powerful Lord Pacal, who ruled for 68 years before dying in A.D. 683. In 1952 archaeologists removing tons of rubble from a blocked interior staircase exposed his tomb. The beautifully carved lid of his sarcophagus remains in place and shows the king falling through space into the Otherworld.

Though the purpose of our trip was to visit ruins, Professor Vann made a point of stopping at several Spanish-founded cities on route. We also paused in villages to buy oranges and delicious finger-length sweet-sour bananas in the colorful open-air markets, and examine Spanish Colonial churches. In Campeche, a small city on the Gulf of Mexico, we stayed in the old town just before our journey ended. At its center is a plaza, and in the course of the evening it filled with inhabitants who had come to enjoy the balmy air in one another's company. After dinner, we strolled into the crowd and among the modern Maya, as friendly and easygoing a people as we could have hoped to find anywhere. Thanks to the genius of their ancestors, we had seen buildings that speak of a great, though violent, almost forgotten past. ■

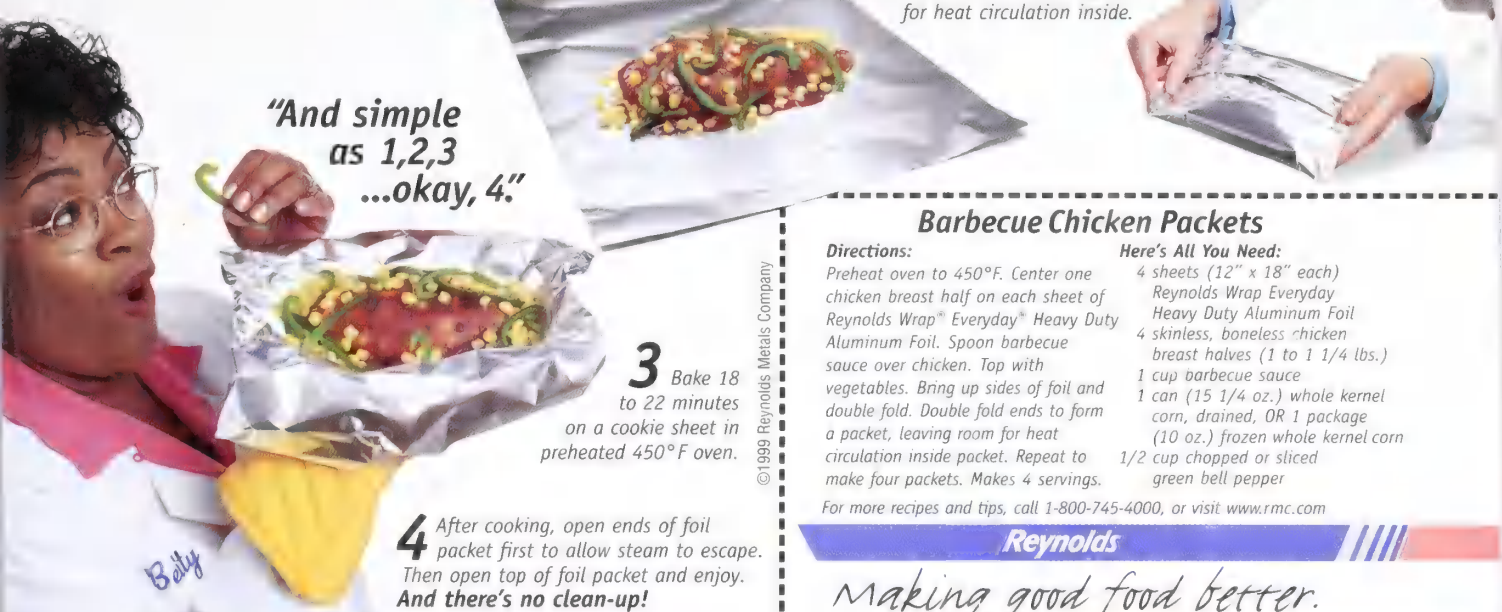
PLANNING A TRIP

Our 13-day journey with Professor Lindley Vann cost us $1,075 each, excluding airfare and most meals. He plans annual trips to the Yucatán. His address: School of Architecture, University of Maryland, College Park, MD 20742; 301-405-6290. Companies offering tours of the Yucatán are: **Far Horizons Archaeological & Cultural Trips,** 800-552-4575. **MILA Tours**, 800-367-7378. **Wilderness Travel**, 800-368-2794.

Dale Mackenzie Brown was editor of Time Life's Lost Civilizations.

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1-800-447-4371 www.pier1.com

Pottery Barn
1-800-922-9934

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Sauder Woodworking Co.
1-800-4-SAUDER www.sauder.com

Sherwin Williams
1-800-4-SHERWIN www.sherwin-williams.com

Thomasville Furniture
www.thomasville.com 1-888-624-4528

Tufenkian Tibetan Carpets
1-800-581-9266

KITCHEN & BATH

American Standard
1-800-524-9797 www.us.amstd.com

Bruce® Hardwood Floors
1-800-722-4647

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1-800-944-2904 www.boschappliances.com

Kohler Company
1-800-4-KOHLER/ext.AR3 www.kohlerco.com

Moen
1-800-BUY-MOEN www.moen.com

Plain & Fancy Custom Cabinetry
1-800-447-9006

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Wilsonart International
1-800-433-3222 www.wilsonart.com

Wood-Mode, Inc.
1-800-635-7500 www.wood-mode.com

WINDOWS

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Hurd Millwork Company, Inc.
1-800-2BE-HURD www.hurd.com

Marvin Windows & Doors
1-800-414-0098 www.marvin.com

Velux-America, Inc.
1-800-283-2831 www.velux.com

Vista Window Film
1-800-345-6088 www.vista-films.com

MISCELLANEOUS

American Express Financial Advisers
1-800-GET-ADVICE www.americanexpress.com/advisors

FTD
1-800-SEND-FTD www.ftd.com

New York School of Interior Design
www.nysid.edu

Pergo/Perstop Flooring
1-800-333-PERGO

Talbots
1-800-TALBOTS C1MDJ

Continued from page 48

Some forty years in the making, the garden was begun in the early 1940s, when Madame was already well into middle age, and continued until she died in the 1980s. Indeed, its improvement continues even now, as staff horticulturists and gardeners thin overgrown plants, remove superannuated ones, and replace old beds with fresh specimens. Dry-garden plants, often more than a tad too dry-looking elsewhere, become brilliant stars here. As I entered the motor court that fronts the main entrance to the house, I saw Lotusland's most famous image and almost laughed aloud: a crowd of thirty-foot-tall weeping euphorbias that loll on either side of the front door. Now full-grown, these *Euphorbia ingens* collapse downward, resting their limbs around fat yellow-tinged barrel cacti *(Echinocactus grussonnii)*.

Many plant collectors want one of everything in the categories that fascinate them, but Madame indulged in dozens of this, hundreds of that. Massed plantings, often of a single species, erupt everywhere. They may be cycads, for instance, or lotuses. The former is a rare dry-garden fossil plant that evolved with the dinosaurs. Madame kept adding different examples of this palmlike species as she could find them; today her collection of cycads is second to none in the world. As for lotuses, they grow in several places, most thickly in a former turquoise swimming pool.

None of the plants are labeled conspicuously because Madame had no interest in botanical terminology; she left it to taxonomists to categorize the nomenclature of plants. But she knew what she liked and ended up with a garden that included 274 species, varieties, and cultivars of cacti in 67 genera. It's a great sight and made me happy I had saved the best for last. ■

Cecile Shapiro writes regularly for House Beautiful on gardening.

GARDENS TO VISIT

Most major botanical gardens in this country and abroad have cactus and succulent collections in greenhouses, where the weather does not permit outdoor growing. Those listed below have extensive outdoor collections.

Anza-Borrego Desert State Park, P.O. Box 299, Borrego Springs, CA 92004; 760-767-5311. **The Arboretum of Los Angeles County,** 301 N. Baldwin Ave., Arcadia, CA 91007; 626-821-3222. **Ruth Bancroft Garden,** P.O. Box 30845, Walnut Creek, CA 94598; 925-210-9663. **Death Valley National Park,** P.O. Box 579, Death Valley, CA 92328; 760-786-2331. **Desert Botanical Garden,** 1201 North Galvin Parkway, Phoenix, AZ 85008-3490; 602-941-1225. **Huntington Library, Art Collection and Botanical Gardens,** 1151 Oxford Rd., San Marino, CA 91108; 626-405-2141. **Joshua Tree National Park,** 74485 National Monument Dr., Twentynine Palms, CA 92277; 760-367-7511. **Quail Botanical Gardens,** 230 Quail Gardens Dr., Encinitas, CA 92024-0005; 619-436-3036. **The Boyce Thompson Arboretum,** 37615 U.S. Highway 60, Superior, AZ 85273; 520-689-2811. **Ganna Walska's Lotusland,** 695 Ashley Rd., Santa Barbara, CA 93108; 805-969-9990.

Internet: *www.cactus-mall.com* is a good place to start for information about cacti and succulents worldwide—gardens, societies, nurseries, books, and other publications.

Wall Art

Continued from page 110

and pools—circles, arcs, triangles, rectangles—on a ground plan, placing them on the land "almost like objects on a tabletop," then juxtaposes desert plants against these elements "so they enliven each other." Martino also places cactuses and agaves, palo verdes and mesquite trees so they throw shadows against his walls. Night lighting brings another dimension, projecting silhouettes of plants for theatrical effects.

In one suburban Phoenix garden, spidery shadows of ocotillos play on an eight-foot-high, eighty-foot-long wall that Martino built to hold back the hillside above his client's house. He tilted the wall away from the hillside, back toward the terrace and the house, and painted it the dazzling yellow of palo verde trees and creosote bushes blooming in spring. At night, tiny Christmas bulbs illuminate the terrace, ground lights project tree and cactus shadows onto the wall's smooth yellow surface, and a fire in the fireplace adds another glow.

For a canyon looking down into the Phoenix valley, Martino designed a similar canted and curved fireplace wall ("such a satisfying shape—like a wheel of cheese") to border one side of a swimming pool. But here, his main object was to open the garden to the valley view. Fences and decks were removed, the shell of the pool was exposed, and between water and vista a mere suggestion of a barrier was constructed of finlike metal posts, "like little blinders," linked by wire.

Martino often uses segments of wall rather than a solid structure, which he did at Arid Zone Trees, a remarkable desert nursery in the dusty farmland of Mesa, a suburb of Phoenix. Mammoth cubes of masonry painted brilliant orange and thin iron posts tinted blue march in a line at the entrance to the nursery, leading you past thorn-edged agaves and prickly pears and, in spring, past a wild ground cover of daisies and salvias. Another series of orange walls directs the customer into the nursery center, undulating and tilting this way and that. On plan they are actually intersecting circles creating "a kind of ribbon squiggle," reminding Martino of the brick serpentine built by Thomas Jefferson at the University of Virginia. Startling purple fins (meant to look like the thorns on an agave) thrust out of the ground near the sitting area. They are a focal point, echoing the color of the Superstition Mountains in the distance, but they also serve to block the rows of boxed nursery trees beyond. "I'm solving the client's needs," Martino says, "but I'm also having fun."

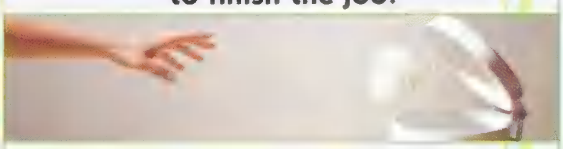


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Continued from page 62

Although digital TVs can be as big as giant refrigerators (talk is rife that some will be delivered by cranes), their innards aren't bulky

president of IBM's video-enabled solutions), shop on a wide-screen Net, play along in game shows, and attend distant classes where you can ask and answer questions in real time. While *Emeril Live* or *Julia Child* is airing, symbols on the screen will indicate when additional information—like ingredient lists, or suggestions for accompanying wines—is available for storage and retrieval later. When watching *This Old House*, you'll be able to call up floor plans, a materials list, and the location of nearby stores where supplies can be purchased. Tuned to a Knicks-Bulls game, you will be able to specify alternate views and players' stats. And during breakfast, obtain up-to-the-minute visual traffic reports detailing the quickest driving route to work, or whether the 7:45 to town is on time.

THE NEW LIVING ROOM

Since a large screen (larger than the 27-inch screen that's standard today) shows DTV to best advantage, the majority of new sets feature screens between 30 and 65 inches. Joel Brinkley, the *New York Times* reporter, describes the impact on the living room as "a shift in the center of gravity." Tucker Viemeister, creative director of frogdesign, a new-media and product design company, suggests that DTV monitors will have an effect similar to that of a massive work of art in a room. Why not keep the TV on at all times, he proposes, employing the screen-saver as "a mood-driven art gallery"?

You could use the screen as a digital family bulletin board, flashing NO TV BEFORE HOMEWORK. Or you could digitize your toddler's latest finger-painting and display it on screen. New York interior decorator Eve Robinson foresees the living room segueing into a media room, with soothing, calming colors and with down-lights, recessed ceiling fixtures, or sconces all on dimmers. Robinson likes the idea of recessing the mega-TV into a wall—and even constructing a Sheetrock niche for it. On the other hand, if you're intent on keeping your living room unimpeachably traditional, there are ways to hide your DTV. Beverly and Rebecca Ellsley of Westport, Connecticut, interior designers who specialize in custom cabinetry, concealed a 42-inch flat-screen Fujitsu HDTV in a niche above a fireplace in the elegant library they created for a recent showhouse in New York. The TV was fronted by a two-way mirror when the apparatus is switched off. Wiring and acoustics were all hidden behind the cabinetry.

WHEN TO BUY INTO DTV

You can own a set and receive digital transmissions now. By FCC decree, such broadcasts must start on a regular basis by May of this year in the top ten metropolitan areas (though they have been shown since late last year in major cities); stations in the top thirty metro areas must commence by November, and the remainder by the year 2003. For those with satellite receivers, all transmissions are already digital. As for cable, many companies are readying their equipment for the digital TV era.

So-called early adaptors are already snapping up the first sets. Indeed, if you're prepared to spend many thousands of dollars on a TV, you may as well move right into HDTV, which nowadays usually means a rear-projection monitor. Mitsubishi has a 73-incher ($8,999, which can be updated at a later time and can display 2 pictures at once). Later this year, Toshiba will have a 65-inch model ($8,999—with two inputs, a multi-window channel search, and double-channel watching capability). Sixty-four-inch versions with varying extras are currently available from Sharp ($9,995, with widescreen panoramic viewing), Zenith ($7,999, with an expansion port permitting upgrades), and Philips ($9,990, with Dolby digital sound system). ProScan has a 61-inch model ($7,999, with built-in high-definition satellite programming and a user-friendly on-screen program guide), and 55-inchers can be had from RCA ($6,999, also with built-in high-definition satellite programming) and Samsung ($7,999, with an integrated universal remote that controls everything from your DVD player to your VCR). For those with a small living room, Sony is offering the world's first direct-view HDTV, a 34-inch flat-screen model ($8,999), and Loewe, the German electronics company, in partnership with Scottsdale, Arizona-based Sensory Science, has a 30-inch model ($4,400) with a console attached for a loudspeaker and extra equipment. Or if you're ready to go all out and buy an ultra-thin-screen plasma display HDTV, Pioneer has produced the world's first—with plasma gas brilliantly illuminating a million tiny fluorescent lamps behind a 50-inch screen 3.86 inches thick ($25,000).

If, on the other hand, you're cautious about home electronics, concerned about early obsolescence, and waiting for the price of DTVs to descend, you need do absolutely nothing until all-digital broadcasts take over. And even then you won't have to spring for a high-definition TV. Digital TVs with lower resolution will also be available—enabling you to choose your level of good, better, or best clarity. Or if you wish to hold onto your current analog TV, all you'll have to do is buy a set-top converter (with prices starting at $700—and likely to plummet during the coming decade). Your picture and sound won't be larger-than-life, but they will be enhanced.

Whatever your views on hypertechnology, you'll be hard-pressed to avoid digital TV, which will soon be airing at civic centers, schools, shopping malls, restaurants, and bars around the country—where (take this warning) most of us will be enthralled and seduced by the utterly pristine images. At that point, DTV will come to seem a basic household necessity. ■

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Reader's Digest

Tips for Better Living from

Carolyn Davis

Keeping it Clean and Simple



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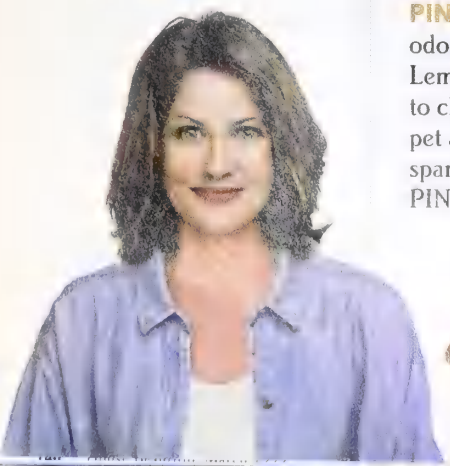
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Soft on sinks; tough on bacteria. New Anti-Bacterial Soft Scrub® Cleanser with Bleach kills 99.9% of household germs and bacteria while it cleans and removes stains. Yet, it's creamy liquid formula is kind to your surfaces. As tough as any leading powder on stains, original **Soft Scrub** and new **Anti-Bacterial Soft Scrub Cleanser with Bleach** tackle tough dirt on sinks, counters, stove tops, chrome and even stainless steel pots and pans. In the bathroom, Soft Scrub clings to vertical surfaces and rinses easily to leave everything clean and sparkling without gritty residue. Soft Scrub's liquid formula has detergents to break up everyday dirt, greasy soils and soap scum. It also has a mild abrasive so it gently and safely lifts stains out of tile, glass, sinks and faucets. Now you don't have to hurt your surfaces to get them really clean. Use original **Soft Scrub** and new **Anti-Bacterial Soft Scrub Cleanser with Bleach.** Visit the Soft Scrub Web site at www.softscrub.com.



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Carolyn

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER David Carter Interior Design; 011-44-171-790-0259.

45 CAREFREE CLASSICS *Claire McCardell: Redefining Modernism* (Abrams, $40). **Arne Jacobsen chair**—ICF Group (R,T); 800-237-1625. **Slipcovered sofa**—Mitchell Gold (M); 800-789-5401. **Club chair**—Lee (M); 828-464-8318. **Pillows**—Intérieurs (R,T); 800-276-9621.

50 ANYTHING GOES **Lloyd Schwan/Design,** 195 Chrystie St., #301, New York 10002; 212-375-0858. **Case Study #1,** laminate by Wilsonart, $4,500; **You Chair,** $2,000; **Help bookcase,** oak, $6,000; **On-Off Cabinet,** $2,600—Lloyd Schwan, see above.

58 DELIVERING THE GOODS Baranzelli Home, 1127 Second Ave., New York 10022; 212-755-0163.

60 BROADCAST NEWS 1. **Toshiba Theaterwide projection TV,** 65", #TW65H80, $8,999—Toshiba (M); 800-631-3811. 2. **Sony FD Trinitron Wega HDTV,** 34", #KW-34HD1, $8,999—Sony (M); 800-222-7669. 3. **Pioneer plasma display HDTV,** 50", #PDP-501MC, $25,000—Pioneer (M); 800-421-1404. 4. **Philips digital high-definition rear projection TV,** 64", #64PP9901, $9,990—Philips (M); 800-531-0039. 5. **Philips Flat TV, plasma display,** 42", #44PW9982, $15,000—Philips (M); see above. 6. **Zenith HDTV,** 64", #IQA64W10W, $7,999—Zenith (M); 847-391-8752. 7. **Samsung HDTV,** 55", #HCH551W, $7,999—Samsung (M); 800-726-7864. 8. **Loewe Planus,** 30", $4,400—Loewe (M); 877-563-9388. **Fujitsu plasma display flat-screen HDTV,** 42", #PDS4203, $10,999—Fujitsu (M); 888-888-3424.

64 NOW SURFACING Paula Zanger Studio; 212-633-0066.

66 WOODS MAN **Barry Friedman Ltd.,** 32 E. 67 St., New York 10021; 212-794-8950; **del Mano Gallery,** 33 E. Colorado Blvd., Old Pasadena, CA 91105; 626-793-6648.

72 SUSPENDED ANIMATION Calvin Tsao, Zack McKown. Tsao & McKown Architects, 20 Vandam St., 10 fl., New York 10013; 212-337-3800.

74 SLEEKNESS AND LIGHT *Architect:* **Cindy Butler,** Insight Design, 180 W. Houston St., New York 10014; 212-366-6413, fax 212-675-3796. **Wall unit,** custom—Raason Cabinetry, 914-358-6686. **Sliding & pivoting glass,** custom—A-Val Architectural Metal Corp.; 718-539-2391. **Silver plates, vases, plates, stones, basket, urn, tray**—Aero Ltd., (R), 132 Spring St., New York 10012; 212-966-1500. **Wooden tray, crackle vase**—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Prints**—Winter Works on Paper (R), 160 Fifth Ave., New York 10010; 212-352-9013. **Sheets**—120% Lino Casa (M); 212-366-4152.

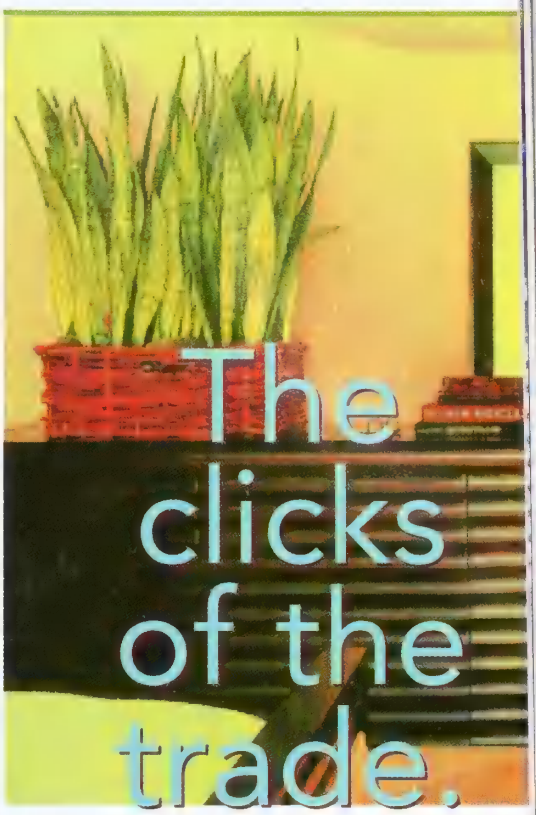
78 COUTURE QUILTING **Harriet Selling Home Collection;** to order: 310-271-2760. *Also available at:* Studium V, 150 E. 58 St., New York 10155; 212-486-1811 and The Orange Chicken, 152 Franklin St., New York 10013; 212-431-0337.

82 THE IMPORTANCE OF BEING PLAYFUL *Designer:* **David Carter Interior Design,** 109 Mile End Rd., Stepney Green, London E1 4UJ, England; 011-44-171-790-0259. *The Complete Book of Paint* by David Carter, text by Charles Hemming. Clarkson/Potter, $40. *Study/Library:* **Door hanging**—Zuber & Cie (T); 212-486-9226. *Kitchen:* **Medusa sconces** by David Carter—David Carter Interior Design, see above. *Drawing room:* **Sofa** by Scott Cunningham—David Carter Interior Design, see above. *Isadora's bedroom:* **Bed** by David Carter—David Carter Interior Design, see above. **Bed hangings,** Oberon—Sahco Hesslein (T); 212-888-3333. *Guest bedroom:* **Bedcover,** Marbella/Cardinale silk damask #NC0629-148—Lorenzo Rubelli (T); 212-888-3333. *Marie Antoinette bedroom:* **Papier Peint wallpaper border,** Athena Patine—Zuber & Cie, see above. **Pale blue bed cover,** Verseta, satin latour—Brunschwig & Fils (T); 212-838-7878. **Faux leopard skin chair fabric** by Leliévre—Stark Carpet (T); 212-752-9000.

92 A MOMENT IN TIME *Designer:* **Nancy Braithwaite,** 2300 Peachtree Rd., Ste. C101, Atlanta 30309; 404-355-1740. *Living room:* **Sofa and matching chairs,** #941, Ottoman Heroica, color: Anthracite; **matching sofas,** #823, Charing Cross, color: Anthracite—J. Robert Scott (T); 212-755-4910. **Sofa and chair designs**—Nancy Braithwaite Interiors, see above. **Table; chairs; mirror; pedestal**—Bernd Goeckler, 30 E. 10 St., New York 10003; 212-777-8309. **Chair fabric,** #1196, silk cords, color: pongee/snow—J. Robert Scott, see above. **Silver bowl**—Malmaison Antiques, 253 E. 74 St., New York 10021; 212-288-7569. **Vase**—Karl Kemp Antiques, 34 E. 10 St., New York 10003; 212-254-1877. **Drapery fabric,** #1196, silk cords, color: pongee/snow—J. Robert Scott, see above. **Roman shades,** #50378 Lyrica—Bergamo Fabrics (T); 212-888-3333. **Rugs,** Versailles linen, ivory/white—Stark Carpet Corp. (T); 212-752-9000. **Coffee table; fire irons; Etruscan jars; clocks**—Malmaison, see above. **Side chairs**—Bernd Goeckler, see above. **Chair fabric,** #1196 silk cords, color: pongee/snow—J. Robert Scott. **Ceiling paint,** #2268 Pearly Gates—Pratt & Lambert (M); 800-289-7728. **Wall paint,** #982 (90%) #983 (10%); **Trim and columns** #984—Benjamin Moore (M); 800-826-2623. *Foyer:* **Painting** by Todd Murphy—The Lowe Gallery; 404-352-8114. **Biedermeier stools; chairs; tables; small gold table,** Jean-Michel Frank; **settee**—Bernd Goeckler, see above. **Stool and chair upholstery,** #1523 Taffeta/Espresso—J. Robert Scott, see above. **Vases**—Malmaison, see above. **Tray**—Holly Hunt New York (T); 212-755-6555. **Fabric settee, curtains,** #944 Laine Satine Birch—J. Robert Scott, see above. **Ceiling paint,** #952 flat—Benjamin Moore, see above. *Pool room:* **Wall fabric and drapery fabric,** #7400-78 Espresso mohair—Donghia (T); 212-935-3713. **Carpet,** custom checkerboard in wool—Stark Carpet, see above. **Desk chairs,** Salon chair #4301; **fabric,** #7410-78 Criss-cross mohair—Donghia, see above. **Lamp**—Reymer Jourdan Antiques, 43 E. 10 St., New York 10003; 212-674-4470. **Sconces,** Halo, #8611-H—Sirmos (T); 212-371-0910. **Mirror** by Emilio Terry—Reymer Jourdan, see above. **St. James leather chair and ottoman**—Donghia, see above. **Globes, bust**—Bernd Goeckler, see above. **Throw fabric,** Mohair Espresso #7400-78; **pillows,** Mohair beige #7400-18—Donghia, see above. *Guest bedroom:* **Bed,** Charles Bernier Design (M); 404-351-0225. **Drapery fabric,** #93104-01 pique talc and #93104-03 pique vellum; **Roman shade fabric,** Fezzalino Neve #91001-01—Rogers and Goffigon (T); 212-888-3242. **Bench**—Dakota Jackson (T); 212-838-9444. **Carpet**—Patterson, Flynn & Martin (T); 212-688-7700. **Floor lamp,** Liseuse, by Écart—Pucci Int'l. (T); 212-633-0452. **Sketch** by Todd Murphy—The Lowe Gallery, see above. *Painting studio* designed by The Rockwell Group; 212-889-4182. *Master bedroom:* **carpet**—Stark, see above. **Outer bed fabric,** Isabel Scott #IS1254-183 velvet; **inner fabric,** Isabel Scott #IS1254-135 velvet—Decorators Walk (T); 212-319-7100. **Duvet cover, sofa pillows,** #NC0760-063 Empire Plain, celadon—Nancy Corzine (T); 212-223-8340. **Sconces**—Malmaison, see above. **Side chairs**—Louis Bofferding; 212-744-6725. **Fabric,** #1527 Laine Satine Espresso—J. Robert Scott, see above. **Coffee table**—Malmaison, see above.

100 GRAY EMINENCE **Fabric,** Knit Wit in linen color—Pollack & Assoc. (T); 212-421-8755. **Pillow fabric,** Sand Drift Weave in greige, Groundworks—Lee Jofa (T); 212-688-0444. **Rug,** Fishbone—Country Swedish (T); 212-838-1976. **Chairs, Paper** by Piero Lissoni, in gray wool felt, $808—Cappellini Modern Age, 102 Wooster, New York 10012; 212-966-0669. *Top left:* **Fabric:** Mercantour in perle, Leliévre—Old World Weavers (T); 212-355-7186. **Écart table**—Pucci Int'l. (R,T), 44 W. 18 St., New York 10011; 212-633-0452. **Handblown glass, vase,** stone, $195—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Box,** $65—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. *Top right:* **Fabric,** Etoile Malmaison in greige—Fonthill (T); 212-755-6700. **Daphne cocktail table,** $2,775—Ralph Lauren Home Collection (R); for stores: 212-642-8700. **Teapot**—Amy Perlin Antiques (R), 306 E. 61 St., New York 10021; 212-593-5756. **Yellow ceramic platter,** $125—Global Table (R), 107-109 Sullivan St., New York 10012; 212-431-5839. *Bottom left:* **Wallpaper,** Atlantique Palissades, PP107-004—Scalamandré (T); 212-980-3888. **Apta Collection Console,** MaxAlto #9630, $5,140—B&B Italia (T), 150 E. 58 St., New York 10155; 212-758-4046. **ORG candleholders,** $36–$110—William Harvey Studio (T); 718-786-7819. **Chopsticks,** $95—Christofle (R), 800-799-6886. **Richard Meier decanter,** $150—Nan Swid Design (R); 800-808-SWID. **Square plate,** Prelude platinum by Jean Louis Coquet, $250 for 5-pc. place setting—Lalique (R); 800-993-2580. **Tse Tse bowl,** $45, and **large cup,** $32—Shi (R), 233 Elizabeth St., New York 10013; 212-334-4330. *Bottom right:* **Screen** by Andrew Tye, $3,250; **temple stool** in steel, $990—Troy, see above. **Michael Berman Cubist lounge chair**—Profiles (T); 212-689-6903. **Pillow fabric,** Rom, #15300 in color 43, 100% cotton, Marimekko—Del Greco Textiles (R,T), 232 E. 59 St., New York 10022; 212-688-5310. **Wool throw** by Margot Rozanska, $900—Intérieurs, see above. *Top left:* **Striped curtains,** Spectrum in iceblink—Donghia (T); 212-935-3713. **Carl Larsson side chair,** pearl gray: **Rose side-chair**—Country Swedish (T); 212-838-1976. **Fabric,** Miromesnil, vert de gris—Pierre Frey (T); 212-935-3713. **Rinaldi chandelier,** 07960—Niermann Weeks (T); 410-923-0123. *Top right:* **Fabric,** Shangri La silk damask

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5365.01/904—Brunschwig & Fils (T); 212-838-7878. **Century étagère,** $2,800—Briger Design (R); for stores 212-517-4489. **Clock-in-a-Box,** $45—Pottery Barn (R); for stores: 800-922-5507. **Pearl lusterware**—Nan Swid Design, see above. **Antique vase**—Amy Perlin, see above. *Bottom left:* **Fabric:** Zoo Toile #1621, silk, in smoke—J. Robert Scott (T); 212-755-4910. **Marmont chair** in fabric 50-286 by Barbara Barry—Baker Furniture, 800-59-BAKER. **Pashmina throw,** $450 by Armand Diradourian—Frank McIntosh at Saks Fifth Ave.; to order: 212-940-2738. *Bottom right:* **Background fabric,** Shaker linen in Blithe—Rogers & Goffigon (T); 212-888-3242. **Draped fabric,** Gustavian stripe in copen—Waverly (R); 800-423-5881. **Naturalware buffet plate,** $45—Calvin Klein Home (R); 800-294-7978. **White crackle raku jug,** $390—Donna Karan Home Collection; 800-231-0884. **Rocket bottles** in taupe matte glaze, $250, $225; **wobble vase,** $22—Jonathan Adler, 465 Broome St., New York 10013; 212-941-8950. **Blue vase** $450—Aero (R); 132 Spring St., New York 10012; 212-966-1500. **Fabric,** Roses & Garlands Acier #33684/3-11, 100% linen—Clarence House (T); 212-752-2890. **Curtains,** Esplanade weave in moon, Groundworks—Lee Jofa, see above. **Checked throw,** Vichy Soie silk check in gray and taupe—Brunschwig & Fils, see above. **Silk velvet throw**—Nancy Corzine. **Nomade Chaise** by Didier Gomez, $2,960—Ligne Roset (T); 800-BY-ROSET. **Mist sateen stripe pillow,** $280—Donna Karan Home Collection, see above.

104 A WARM WELCOME *Designer:* **Jeffrey Bilhuber,** Bilhuber Inc., 330 E. 59 St., New York 10022; 212-308-4888. *Architect:* **Edward Konzanlian,** 220 E. 60 St., New York 10022; 212-838-4438. **Curtains,** Isabel Scott #1346—Decorator's Walk (T); 212-688-4300. **Sheer curtain,** Infinity #6640—Pollack & Assoc. (T); 212-627-7766. **Draperies**—New York Drapery (T); 212-229-1533. **Gilmour sofa; armless chair; chaise longue; cement tube table; TV table**—Bilhuber Inc. see above. **Sofa and chaise fabric,** Madagascar #93400—Schumacher (T); 800-332-3384. **Cushion and pillow fabric**—Cowtan & Tout (T); 212-647-6900. **Fabric on armless chair,** Valencay Giroflee #120, Valencay Capucine #66—Pierre Frey (T); 212-213-3099. **Vintage low tables** by Bilhuber, Inc., see above. **Hans Wegner teak wishbone chairs**—Gansevoort Gallery (R), 72 Gansevoort St., New York 10014; 212-633-0555.

108 WALL ART *Landscape designer:* **Steve Martino & Assoc.,** 3336 N. 32 St., Ste. 110, Phoenix 85018; 602-957-6150. Arid Zone Trees nursery; www.aridzonetrees.com.

116 APPLIED ARTISTRY *Designer:* **Thomas E. Kurtz Decoration,** PO Box 550002, Atlanta, GA 30355; 404-355-2591. *Living room:* **Painted sisal** by Ben Jennings—Thomas E. Kurtz, see above. **Porcelain**—Jane J. Marsden (R,T); 2300 Peachtree Rd., Atlanta, GA 30309; 404-355-1288. **All William Morris wall coverings and fabrics**—Sanderson through Ernest Gaspard & Assoc. (T); 404-233-8645. **Sofa and chairs**—Decorators Walk (T); 404-261-7769. *Terrace:* **Lanterns**—Elegant Earth (M); 205-324-6464. **Plantings**—Lush Life (R); 146 E. Andrews Dr., Atlanta, GA 30328; 404-841-9661. **Painting**—Comer Jennings; 404-352-2525. *Butler's pantry:* **Space planning**—Spitzmiller & Morris; 5825 Glenridge Dr., Atlanta, GA 30328; 404-843-3874. **Wall color,** #1442 Balsam Green—Pratt & Lambert (M); 800-289-7728. *Master bedroom:* **Coverlet**—Ralph Lauren Home Collection; 800-289-7728.

122 THE NEW BILLIARD PARLOR *Page 123: Architect:* **J.F. Baudin,** 011-44-181-673-4328. *Page 124, top left: Designer:* **Laura Bohn,** LBDA Design Assoc., 30 W. 26 St., 11 fl., New York 10010; 212-645-3636. **Pool table,** 1950s antique. **Lamps**—Ann Morris Antiques (T); 212-755-3308. **Rug,** antique—Shabab Rugs (R), 112 Madison Ave.; 212-725-5444. *Page 124, top right: Designers:* **Diamond & Baratta,** 270 Lafayette, #1501, New York 10012; 212-966-8892. **Stools, globe, green chair**—Paula Rubenstein Ltd. (T); 212-966-8954. **Floor paint,** Pueblo blue, #3163D—California Products (T); 800-225-1141. *Page 124, bottom: Designer:* **Lou Ann Bauer,** Bauer Interior Design, 3886 17 St., San Francisco 94114; 415-621-7262. **Faux finish** by Artdecor, 765 Cedar St., Berkeley, CA 94710; 510-527-3904. **Steamer chairs, chandelier, Mangan fireplace screen**—Bauer Interior Design, see above. **Cecily drum table**—Baumar (R), 253 Capp St., San Francisco 94110; 415-431-6653. **Twin Peaks console table**—David Burkholder Design (R,T), 56 Aztec St., San Francisco; 800-800-7027. **Painting**—Michael Shemchuk, 765 Cedar St., Berkeley, CA; 510-527-3904. **Console lamp,** green swirl—Donghia (T); 212-935-3713. *Page 125: Designer:* **Kenneth Walter,** Gray & Walter, 1018 11 St., Wilmette, IL 60091; 847-853-1940, fax 847-853-9751. **Cross arm chandelier,** #11863AE—Chapman (T); 312-828-0683., **Georgian library chairs,** #325—Melrose House (T), through Holly Hunt, Ltd.; 312-661-1900. **Game table,** #220—Melrose House, see above. **Patterned armchair,** The Barstool—Brunschwig & Fils (T); 312-329-0178. **Drapery fabric,** Sherin, #4800-1880—Zimmer & Rhode (T); 212-475-5060.

126 SNUG HARBOR *Architect:* **Robert G. Hammond, AIA,** Hammond Assoc. Architects, 209 West St., Annapolis, MD 21401; 410-267-6041. *Contractor:* Lundberg Builders, PO Box 669, Stevensville, MD 21666. **House size:** 3,000 sq. ft. **Lot size:** 66′ x 130′. *Exterior materials:* wood frame, 8″ Clear Cedar beveled siding, 6″ to weather, cedar shingles on gables. **Roof,** 40-year fiberglass shingles, Heritage by Tamko—Tamko Roofing Products (M); 800-641-4691. **Insulation,** Fiberglass batts, ¼″—Owens Corning (M); 419-248-8000. **Siding stain,** Cabot OVT solid color stain, Cape Cod Gray #0543—Samuel Cabot Inc. (R), 100 Hale St., Newburyport, MA 01950; 800-877-8246. **Windows, exterior doors**—Kolbe & Kolbe (M); 715-842-5666. *Living room:* **Fireplace,** Superior #TM4500—Superior Fireplace Co. (R,T), 4325 Artesia Ave., Fullerton, CA 92833; 800-854-0257. **Sofas,** Mission Collection—Stickley (M); 315-682-5500. **Side chairs**—Mona Hajj Interior Design (R,T), 11 E. Chase St., Baltimore, MD 21202; 410-234-0091. *Dining room:* **Chairs**—Pottery Barn (M); 800-922-5507. *Kitchen:* **Refrigerator, range, oven, dishwasher**—Jenn Air (M); 800-JENNAIR. **Cabinets**—Plain & Fancy Custom Cabinetry (M); 717-949-6571. *Family room:* **Table**—Mastercraft Interiors (R,T), 1428 Rockville Pike, Rockville, MD 20852; 301-770-0400. *Bedroom:* **Bed,** Archatrive Victorian, **Rocking horse, table, lamp**—Gaines McHale Antiques (R), 836 Leadenhall St., Baltimore, MD 21230; 410-625-1900.

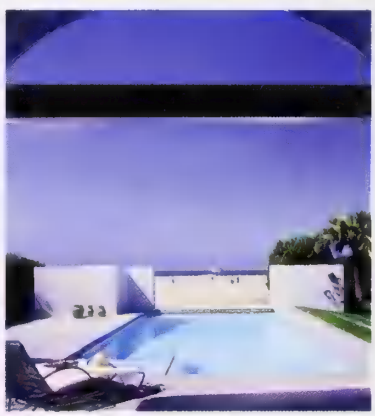
132 STRIKING IT RICH *Pears:* **Joan Platt's black salad plate,** $40—Shi (R), 233 Elizabeth St., New York 10012; 212-334-4330. **White linen napkin,** $25—Calvin Klein Home Collection (R); for stores: 800-294-7978. *Hash:* **Joan Platt's white dinner plate,** $56—Shi (R), see above. **Chocolate brown linen napkin,** $17—Simon Pearce (R), 500 Park Ave., New York 10022; 212-421-8801. *Pissaladière:* **Joan Platt's fish platter,** $250—Shi, see above. *Soup:* **Joan Platt's bowl and dinner plate,** $40 and, $56, Shi, see above. **Calvados,** $30—Boulard Grand Solage, 750 ml. *Resort and restaurant:* **Different Pointe of View, The Pointe Hilton Tapatio Cliffs Resort,** 11111 N. Seventh St., Phoenix, AZ 85020; 602-863-0912. *Restaurant:* **Vincent Scotto's Scopa Restaurant,** 79 Madison Ave., New York 10016; 212-686-8787.

CORRECTIONS

In the February 1999 issue, page 54, "Isle of Calm," credit was omitted for interior design consultation by **Caretti Turner Associates,** 1413 Sunset Harbor Dr., Miami Beach, FL 33139; fax: 305-535-5651.

In the January 1999 issue, page 90, "Table Manners," credit was omitted for **Gallery 300** (M); for stores: 212-779-3010.

In the November 1998 issue, page 170, "Window on the Pacific," the landscape and pool were designed by **Barry Beer Design,** 10539 Clarkson Rd., Los Angeles 90064; 310-204-6228.



Architecture

Continued from page 70

Islamic world for three centuries. Rarely depicted in histories of world architecture, its breathtaking 19th-century masonry buildings—dripping with a rich mixture of Islamic and Indian decorative details which are made even more exotic by unexpected Victorian undertones—have been saved from decades of neglect and decay. This is just the kind of atmospheric architecture that has vanished in such booming Southeast Asian commercial centers as Singapore and Kuala Lumpur.

Like other of the Aga Khan's enterprises (such as his for-profit resort development of Sardinia's Costa Smeralda during the 1960s), the Zanzibar Stone Town project is geared toward encouraging tourism. But in Zanzibar, as had been done earlier with the Historic Cities Support Program's restoration of Baltit Fort in Hunza, Pakistan, the aim was not to enrich their patron, but to promote cultural travel as a means of increasing local prosperity.

Another, if unspoken, result of the Aga Khan's far-reaching architectural and social improvement efforts is his presentation to the world of the enlightened face of Islam during a period when many have associated that faith with religious extremism, divisive nationalism, and political terrorism. Like the Islamic leaders of the Middle Ages who brought a civilizing influence to life in Spain by encouraging the arts and sciences, so is the Aga Khan spreading ideas that can only benefit people everywhere. It is appropriate that the celebration marking the twentieth anniversary of the award program was held last fall at the Alhambra in Granada, the 14th-century palace that remains the greatest Islamic landmark in Europe.

The real lessons we can take from the Aga Khan Award for Architecture are not confined to the Islamic world. Building that reflects the spirit of place is a basic principle of Western architecture as well. Now that globalization is upon us in many ways we cannot control, the preservation and enhancement of that which makes every community unique should be a top priority among all who shape the built environment. ■



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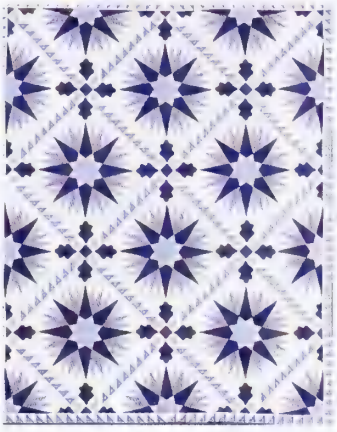


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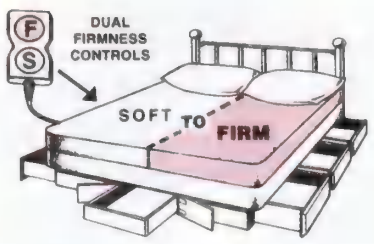


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Andreae Designs Stencils



Achieve the Sophisticated look of **Hand Painting** with our **Easy To Use** Laser-Cut Stencils. Each stencil is packaged with Detailed Instructions and Simple to follow Color Suggestions. Both novice and professionals will achieve expert results - **the Detail is in the Stencil!!!** Over **350** designs to choose from. Now offering paint kits & brushes. **New Catalog** featuring over 20 complete room displays and "how-to" stencil projects.

$7

5

Antique Hardware & Home

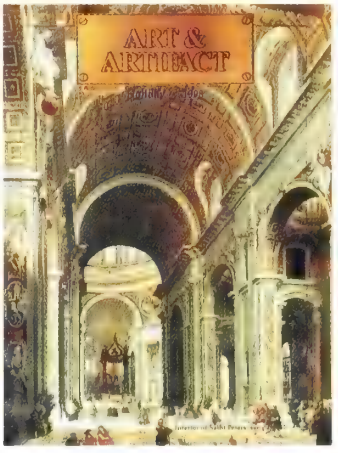


Replica furniture, hardware and accessories (many found nowhere else). Over 200+ faucets and bath accessories, 300 styles of door and cabinet hardware. Also birdcages, mirrors, cigar store indians, carousel horses, 100+ lights and shades, weathervanes, tin ceilings. 80 pages of upscale discounted items. Most shipped within 24 hours! Foreign, $15.

$2

6

Art & Artifact



Offering a lavish selection of exquisite home décor that embraces many cultures and design styles. Artifacts from around the world inspired our wall décor, sculpture, furniture, rugs, accessories, apparel, jewelry and more. Catalogue $2. Receive a $10 coupon.

$2

7



On The Plaza In New York

BERGDORF GOODMAN

Welcome to the inviting world of Bergdorf Goodman. Discover the very best in clothing, accessories, jewelry, and footwear from the most exclusive designer collections for men and women. Enjoy the warmth and wit of our Decorative Home shops, with selections of the most exquisite china, silver, and gifts imaginable. An entire year of Bergdorf Goodman.

$12

8

Blackwelder's

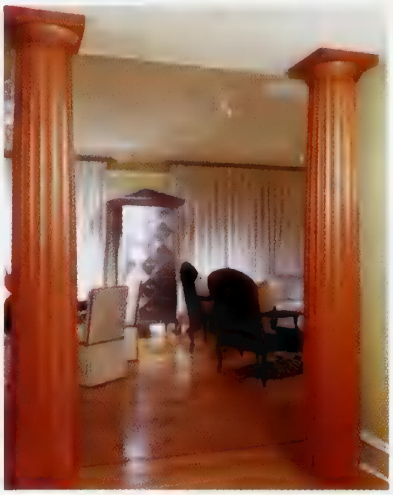


Shop America's Largest Fine Furniture Showroom ... In Your Home! ... 240 pages ... Featured with over 4000 designs in full color on the cover of the new 1999 Millenium **Resource Book,** is our intricate & exciting Master Bedroom, hand-crafted in mahogany with matching marble bed chests. This limited edition showcases our heritage of outstanding affordable selections, built by American artisans, designed for your home. Up to 55% savings $19.95 includes price list & $30 gift certificate/refundable upon return.

$19.95

9

Chadsworth's 1.800.Columns®



Columns, pillars, pilasters and posts available in wood, PolyStone™ and fiberglass. Our award-winning 44-page **Idea Book** features column projects from Classic to Contemporary. Includes Product Portfolio, $15 soft cover, $25 hard cover. Product Portfolio $5. **www.columns.com**

$15, $25, $5

Spring Catalog Collection

10

CIRCA™

A COLLECTION FOR LIVING

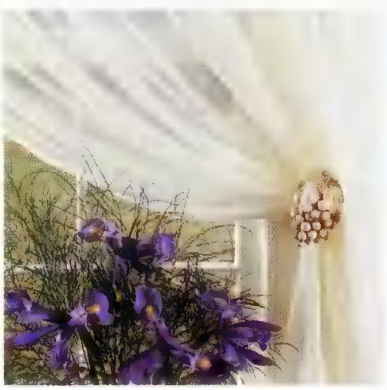


The New Circa: A Collection for Living. A solid sideboard. The perfect lamps. A magnificent mirror. Personalize your living space with high-quality, affordable furnishings and accessories from Circa, an eclectic collection of objects for the home. From mission to modern, from regal to retro, Circa offers items you simply won't find at the typical American home store.

$5

11

Country Curtains®



Before you consider custom - consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Free 72-page color catalog.

Free

12

Davis Frame Co.



Consider a post and beam home from the Davis Frame Company. Select from one of our standard plans or we will custom design. The beauty and craftsmanship of our timber frame homes will make your new home unique and exciting. Order our award-winning portfolio today.

$15

13

Deck House, Inc.

Designers and Manufacturers of Acorn and Deck House

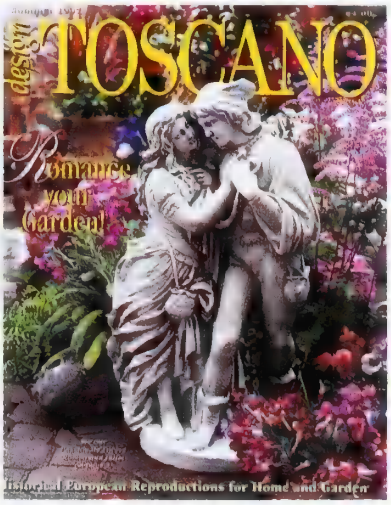


Walls of glass and exotic woods frame the natural beauty of your home site. The post and beam construction and soaring spaces of each custom-crafted Deck House reflects the elements of nature. Order your ***Design Portfolio*** and start planning today.

$20

14

Design Toscano



For the eccentric in each of us. Not the humdrum or mundane. Instead to seek out and dwell amidst the rare, the serendipitous, the exotic. Creations that evoke passion, the spirit of romance and a storied past. Join the quest.

$3

15

Domestications



America's Authority in Home Fashions. An eclectic collection of designs and decorating accessories for every room in your home, including the kids' rooms and the garden – your outdoor room. You'll find traditional, trendy and transitional looks, many exclusively ours and all exceptional values.

Free

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16

Dressler Stencil Co.



Turn your hallway or entryway into an open Casablanca retreat. Easy to use stencils from Jan Dressler. 64-page catalog and resource guide - over 500 stencil elements, paints, brushes and plenty of ideas. Detailed instructions on all designs. All stencil orders shipped 2-day air. Color catalog:

$6

17

Edward R. Hamilton, Bookseller



Save up to 80% on recent publishers' overstocks, imports, reprints. Save 30% or more on a wide selection of current books and best sellers! Home Decorating, Gardening, Cooking, Fiction, Nature, Biography – over 60 subject areas. America's biggest selection of bargain books, starting at $3.95. Catalog,

Free

18

Florentine Craftsmen



Garden ornaments galore! You will find over 400 imaginative items to accent your garden or home in the catalog from Florentine Craftsmen, Inc., America's premier manufacturer of hand-crafted garden enhancements. From the elegant to the whimsical, choose from our wide range of fountains, statuary, furniture and more. $5 U.S./$6.50 Foreign.

$5, $6.50

19

Fran's Wicker & Rattan Furniture



From spectacular sets to the hard to find specialty items ... all from Americas oldest and largest wicker and rattan importer. Widest selection, highest quality and guaranteed lowest prices. Major brands 50% - 55% off list. New 64-page color catalog, $3 (credited with order). Visit us at **www.franswicker.com**

$3

20

Golden Valley Lighting



Save up to 50% on first quality lighting. Free delivery when you order from our 80-page catalog. Normally no sales tax. Over 500 chandeliers, ceiling lights, wall brackets, outdoor lights and lamps featuring tiffany, traditional, transitional and casual styles. Serving customers since 1926. **www.gvlight.com**

$3

21

Hancock's of Paducah



Fabrics for the Home Catalog

We feature thousands of drapery prints, upholstery wovens and tapestries, and decorative trims and accessories in our full color catalog. Enjoy our popular offering of **Monthly Sample Books** – swatches of latest drapery and upholstery fabrics are delivered to your door each month!

$2

Spring Catalog Collection

22

holdeverything



Hold Everything. Home organization that makes sense. Look for unique home office ideas, wardrobe protection, media storage, closet organization, shelving and containers to suit your every need plus a new collection of photo storage accessories. One year for $2. U.S. only.

$2

23

HORCHOW HOME



Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (cost applicable toward your first purchase). Foreign, $10.

$5.50, $10

24

KraftMaid Cabinetry



KraftMaid Cabinetry's got your style. Personalize our selection of wood and laminate cabinetry with rich finishes, designer accessories and space-saving features. And as a *Consumers Digest* Best Buy, with unsurpassed construction features and an unrivaled finishing process, the look you choose is guaranteed to last. Free kitchen planning guide. **www.kraftmaid.com**

Free

25

Lighthouse Depot



Lighthouse Catalog: The World's Most Complete Selection of Lighthouse replicas, gifts, and memorabilia. Featuring Harbour Lights, Lefton, Cheryl Spencer Collins and Thomas Kinkade. Also, books, videos, prints, apparel, and home accessories – curtains, clocks, lamps, tables, pillows, glassware and much more.

$2

26

Lindal Cedar Homes



Thinking about a custom home? Every Lindal home is an original. Spacious, light and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE information packet.

Free

27

Loveland Bedding



Impeccably crafted duvets, bedspreads, comforters, window treatments, wallpaper and more! 27 bedding sets made from Waverly drapery and upholstery fabrics. Beautify your bedroom instantly! Custom orders are most welcome!

$1

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28

Moultrie Manufacturing Co.



Presenting a catalog of original masterpieces by Old South. Old South pieces are true reproductions of original classic styles, adding a touch of elegance both outdoors and indoors. We've been handcrafting cast aluminum furniture for over 46 years. Nearly 250 items shown in our full color catalog, including furniture, urns, fountains, mailboxes and garden plaques.

Free

29

Neiman Marcus at Home



Elegant home accessories, fine linens, tableware and unique gifts are yours in the exclusive world of Neiman Marcus at Home. The subscription fee of $6.50 (Foreign $15) is applicable toward your first credit purchase.

$6.50, $15

30

New Panes Creations



For beautiful windows.
For patio doors, too!

Decorative grids are easy to install, inexpensive, removable and durable. You make them fit any size window or door without tools. Homeowners love the new look and SAVE. Color brochures show how, prices, and other homes. Visit our web site: **www.newpanes.com**

Free

31

PEERLESS IMPORTED RUGS
ESTABLISHED 1938

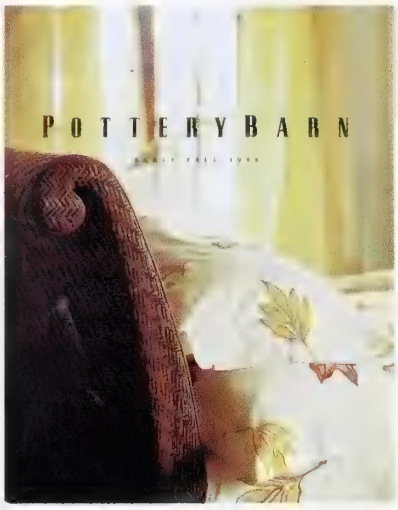


The Peerless 64-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

$1

32

Pottery Barn



The Pottery Barn catalog offers the latest designs in furniture, tableware and decorative accessories, gathered from around the world and affordably priced for today's casual lifestyles. One year for $2. U.S. Only.

$2

33

REJUVENATION
LAMP & FIXTURE CO.



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Free

Spring Catalog Collection

34

Renovator's



Building, renovating or remodeling? Start Here! Choose from over 2,000+ home decorating and remodeling items. Period fixtures and hardware, clawfoot tubs, shower enclosures, lighting, ready-to-paint textured wallcoverings, lincrusta and ceiling medallions, area rugs and runners, solid brass doorknobs & more!

$2

35

Rue de France



The catalog of French country living. Classic lace curtains. Beautiful beds in exquisite linens. Wrought iron tables set with colorful ceramics. Every nook in your home will speak with a charming accent.

$2

36

Shaker Workshops



Discover the beautiful proportions and classic simplicity of Shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

Free

37

The Silver Queen Inc



Sterling Silverware for sale. Over 4000 patterns of active and discontinued flatware patterns, estate or new at very affordable prices. China, crystal, and fine silver gift items also available. Our 27th year. **www.silverqueen.com**

Free

38

StenArt Stencils



Exciting **New Stencil Designs** to decorate your home and crafts. Choose from 400 unique quality stencils featuring garden and mural themes, beautiful realistic flowers plus traditional country favorites and more! Coupon included for **FREE** MiniStencil. **FREE** stenciling sponges w/purchase. Catalog $5.95 (refunded w/purchase).

$5.95

39

sundance



Founded by Robert Redford, Sundance Catalog offers an eclectic collection of handcrafted items that reflect a commitment to artists worldwide as well as a harmony with the earth and environment, including home furnishings and accessories, clothing, jewelry and gifts. Catalog $2 (credited toward your first purchase).

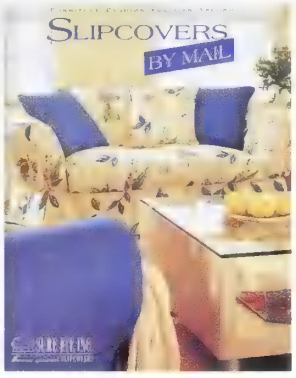
$2

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40

SURE FIT, INC.

Wellcrest + CANNON SLIPCOVERS



Beautify your furniture with ready-made slipcovers from Sure Fit. Elasticized one-piece design offers great fit. Chair, loveseat and sofa sizes fit most upholstered furniture. You'll love our prices ($59-$189) and our heavy, machine-washable fabrics. Color catalog features denim, duck, chenille, velvet and more.

$2

41

This End Up Furniture Co.

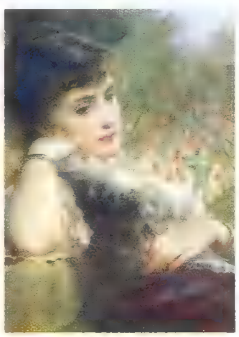


This End Up's Home Collection catalog features 70 pages of stylish furniture, window treatments, bedding, pillows and accessories. Comfortable and affordable, our comprehensive lines of home furnishings and selection of over 300 quality decorator fabrics coordinate to create a total look that fits the lifestyles of our customers. Catalog $2, Foreign $5.

$2, $5

42

Victorian Trading Co.



Featuring VICTORIAN PAPERS

A beguiling collection of antique reproductions, replica jewelry, books, nostalgic toys, framed prints, fragrances, delicate domestications, heart-warming all-occasion greeting cards, elegant correspondence papers, custom calling cards and stationery - countless unusual gift items. Receive a sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription - a $15 value for only

$3.90

Spring Catalog Collection

43

Wellington's
Fine Leather Furniture



Wellington's color catalog features only the finest American leather manufacturers. Styles include traditional, southwestern, contemporary and more. With nationwide delivery direct to your home. **ALWAYS THE BEST FOR LESS.** Experience for yourself, the aura of comfortable elegance that only leather can provide. Enjoy! Refundable.

$5

44

Wicker Warehouse



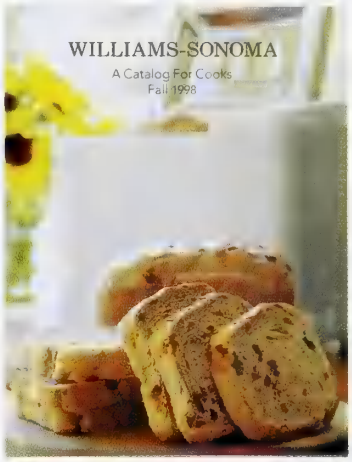
Located in Hackensack, NJ

Beautiful wicker and rattan furniture for indoors and outdoors! Teak, wrought iron and aluminum too! National brands from Lane, Woodard, Winston and many more! Plus our own hand-picked imports of bedrooms, bathrooms and childrens furniture and accessories galore! All shown in our new 160-page color catalog. Wicker Warehouse ships Nationwide. Send $6. Receive $6 credit.

$6

45

WILLIAMS-SONOMA



For over forty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our Spring catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items suitable for all occasions. U.S. only. One year.

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46

Yield House



Timeless Shaker designs. Warm and welcoming Country. Gently distressed "Antiques." You'll find the styles you love at a pleasingly affordable price. Over 300 furnishing and decorating items for your living room, kitchen, bath, bedroom and home office. America's furniture makers since 1947.

$2

47

Yowler & Shepps Stencils



Our stencils add warmth and style to your home that brings out your own special personality. Catalogue includes designs for borders and building murals along with supplies. Create a hand-painted effect! You'll find English Country, Classical, Victorian, Children's Designs, Garden Motifs, and much more! Both beginners to the experienced reap rewarding results! Catalogue: $5 (redeemable).

$5

48

Zales by Mail



The Book of Brilliance

Is only a phone call away. From solitaires to pendants, our **Brilliant Buy Book** includes only our best. So, if you can't get to a Zales store, visit our website at **www.zales.com** to order.

Free

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**
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This offer expires May 31, 1999

Spring Catalog Collection

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❑ 1b	Wallpaper Catalog	$2	❑ 24	KraftMaid Cabinetry	Free
❑ 2	American Quilts!	$20	❑ 25	Lighthouse Depot	$2
❑ 3	Anderson Manufacturing	Free	❑ 26	Lindal Cedar Homes	Free
❑ 4	Andreae Designs Stencils	$7	❑ 27	Loveland Bedding	$1
❑ 5a	Antique Hardware & Home	$2	❑ 28	Moultrie Manufacturing Co.	Free
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❑ 6	Art & Artifact	$2	❑ 29b	Foreign	$15
❑ 7	Bergdorf Goodman	$12	❑ 30	New Panes Creations	Free
❑ 8	Blackwelder's	$19.95	❑ 31	Peerless Imported Rugs	$1
❑ 9a	Chadsworth's Idea Book, soft cover	$15	❑ 32	Pottery Barn	$2
❑ 9b	Chadsworth's Idea Book, hard cover	$25	❑ 33	Rejuvenation Lamp & Fixture Co.	Free
❑ 9c	Chadsworth's Product Portfolio	$5	❑ 34	Renovator's Supply	$2
❑ 10	Circa	$5	❑ 35	Rue de France	$2
❑ 11	Country Curtains	Free	❑ 36	Shaker Workshops	Free
❑ 12	Davis Frame Co.	$15	❑ 37	Silver Queen	Free
❑ 13	Deck House	$20	❑ 38	StenArt Stencils	$5.95
❑ 14	Design Toscano	$3	❑ 39	Sundance	$2
❑ 15	Domestications	Free	❑ 40	Sure Fit, Inc.	$2
❑ 16	Dressler Stencil Co.	$6	❑ 41a	This End Up Furniture Co.	$2
❑ 17	Edward R. Hamilton, Bookseller	Free	❑ 41b	Foreign	$5
❑ 18a	Florentine Craftsmen	$5	❑ 42	Victorian Trading Co.	$3.90
❑ 18b	Foreign	$6.50	❑ 43	Wellington's Furniture	$5
❑ 19	Fran's Wicker & Rattan	$3	❑ 44	Wicker Warehouse	$6
❑ 20	Golden Valley Lighting	$3	❑ 45	Williams-Sonoma	$2
❑ 21	Hancock's of Paducah	$2	❑ 46	Yield House	$2
❑ 22	Hold Everything	$2	❑ 47	Yowler & Shepps Stencils	$5
❑ 23a	Horchow Home	$5.50	❑ 48	Zales by Mail	Free

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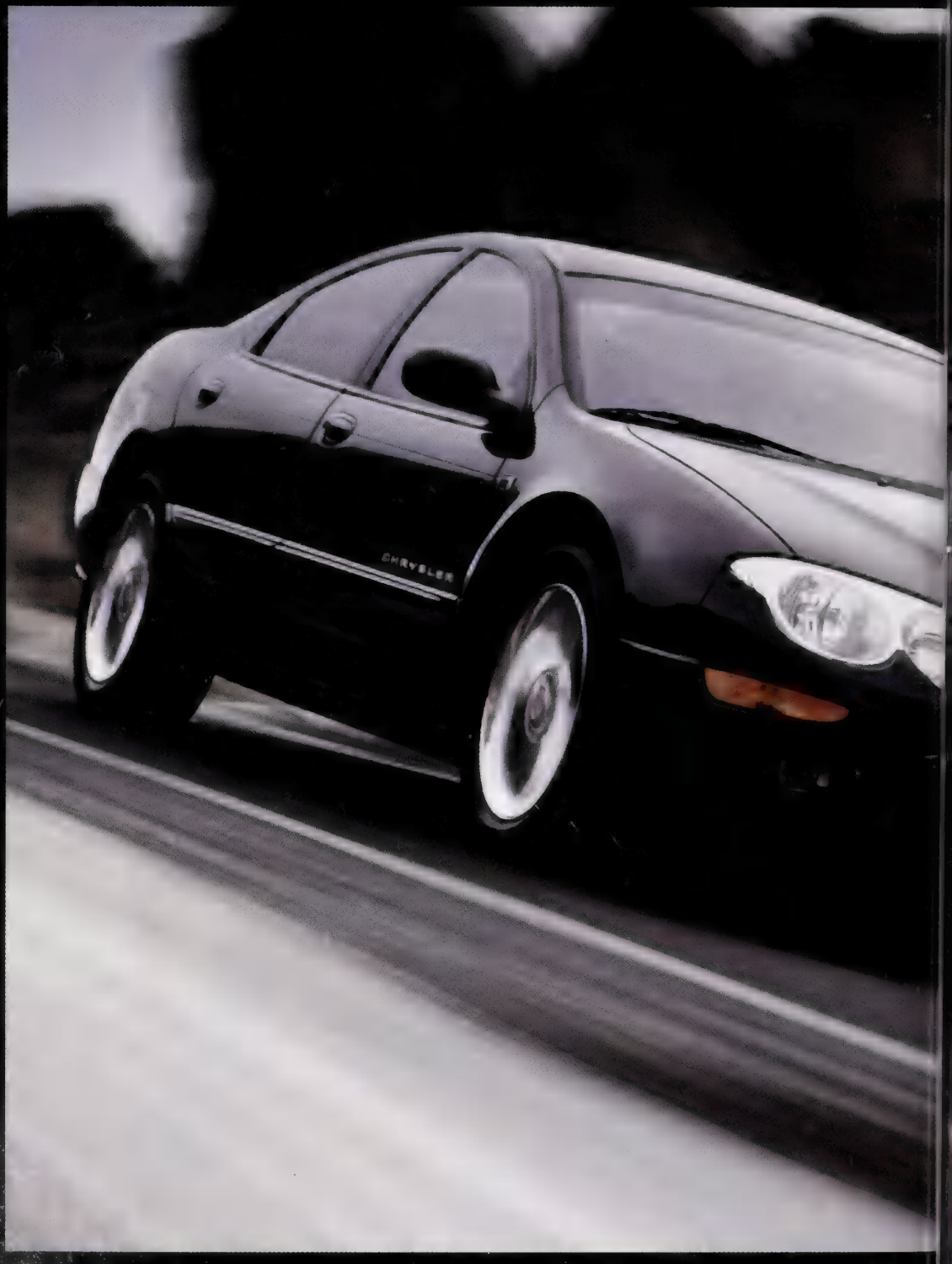

300G


300H


300J


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300L



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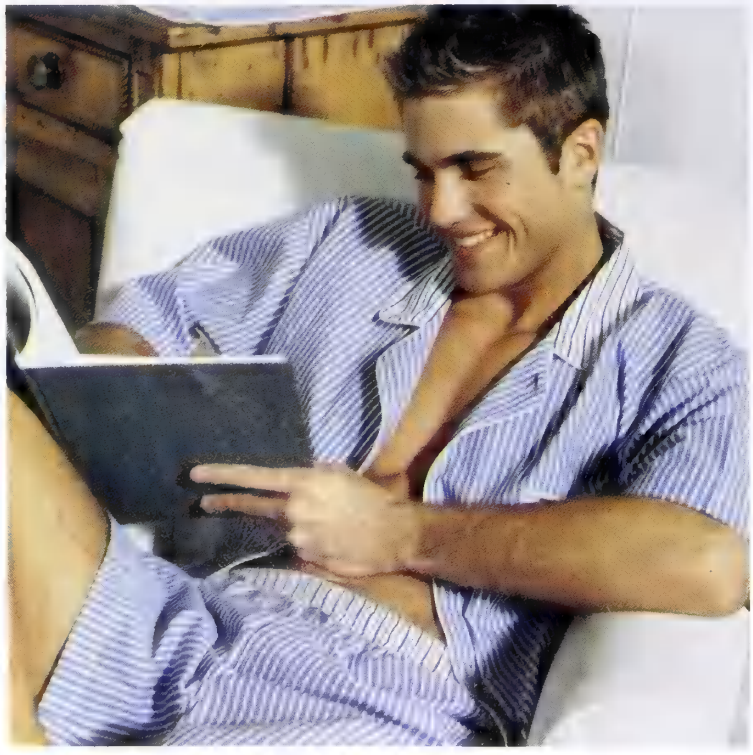
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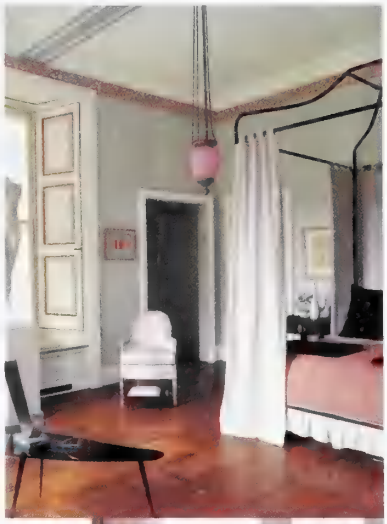
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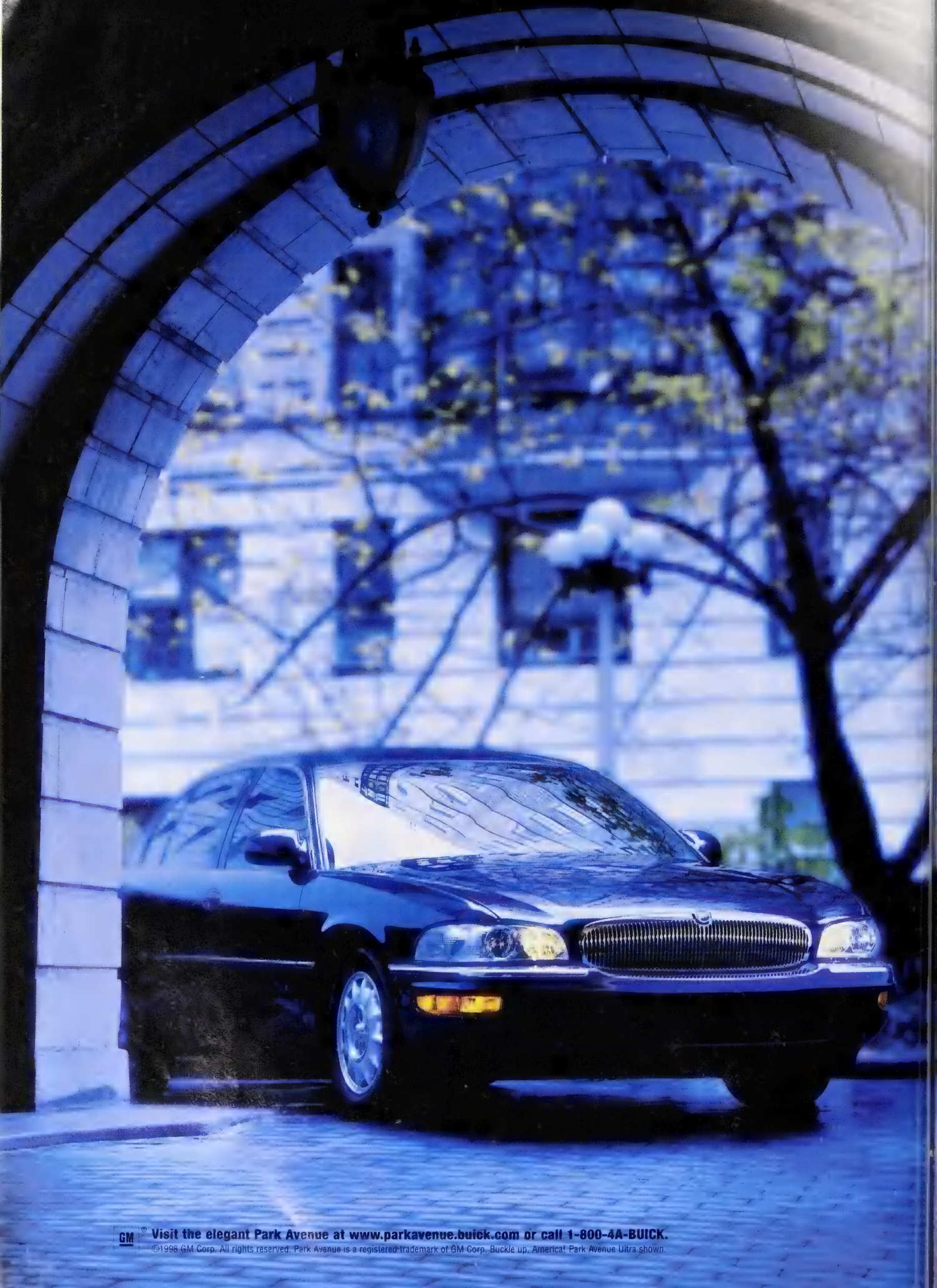


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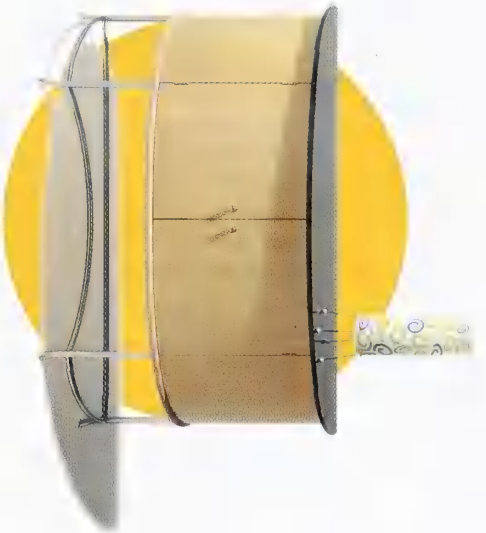
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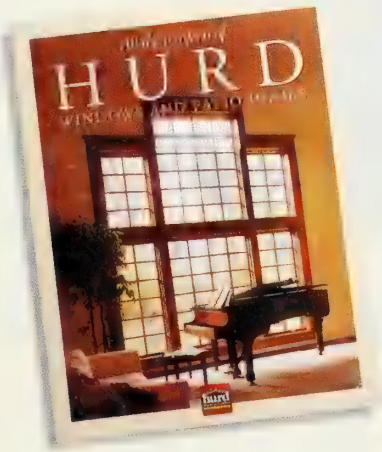
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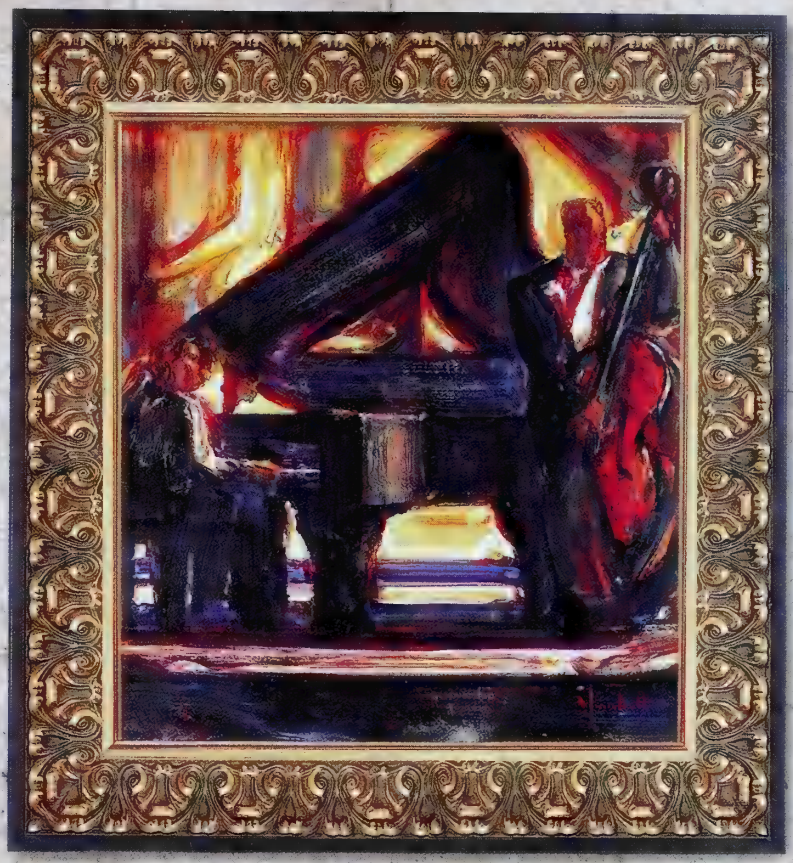
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MINE TO KEEP

By Nancy Brenner

In a few days the raised vegetable beds would belong to that crisp little red-headed woman. So would the rose hedge, the lemon tree, and the plum trees that erupt with white blossoms like popcorn every February, then sag with fruit in June and July. She'll own the deck that was the setting for one wedding and three receptions. We were about to give her the key and we couldn't come back. After 28 years we were moving—and it had all been my idea. If that wasn't bad enough, the move coincided with an especially unrelenting birthday. Sixty. The big, juicy part of my life was over.

Two years ago, I realized that I didn't like the small, dry look that some of the neighbors took on after their kids moved away. They seemed to flutter out of their big houses, eager for conversations whenever I watered the roses.

I could already see the warning signs. Our lives no longer filled this space. Like the Lincoln bedroom, some of ours retained the names of previous occupants. Our house-guests stayed in Toby's room long after he married and moved to Seattle. I entered some rooms upstairs only when dragging the old red vacuum cleaner—I might as well have blocked those doorways with thick velvet ropes. So I started looking for something smaller, a new honeymoon cottage to celebrate a durable marriage.

My husband, Tom, and I began to imagine becoming completely different people depending upon the stage set we chose. In one fantasy we lived in a sleek Oakland loft with a gritty view of buildings and freeway. In that life I would sip a latte in the corner cafe before taking the ferry across to San Francisco. Somehow our old cat and two dogs—one a 105-pound Lab—would be content to stay inside with occasional leashed walks on concrete. A houseboat sounded romantic—until we saw the oil-slicked water and smelled the mildew. For Tom's sake, I tried to muster excitement for sensible places with practical floor plans and easy-to-clean surfaces. These tended to be close to convenient transportation. But behind each stalwart smile, my heart twanged with despair.

I found our new house high in the Berkeley hills during a Monday morning dog walk, the day after it went on the market. It was only a mile or so from our old one, yet it seemed another world entirely. The street was little more than a pathway bordered by Monterey pines, oaks, and tall hedges. The house was on a slope, snuggled just below the crest of the hills, and from the roadway was seen a row of redwoods towering behind the gabled roof.

The place was empty, which was good because I was able to peer into its many windows. Only the little bath- >



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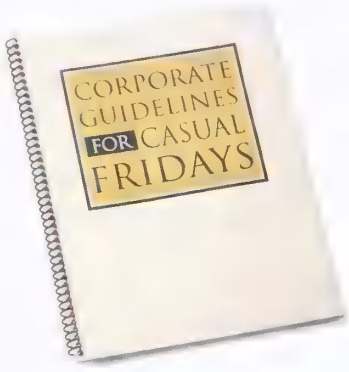
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People I didn't know would open closets, pace off room measurements, and say the kind of dismissive thing I had said in strangers' houses

room was hidden. And just beyond those windows, through a filter of redwood and eucalyptus trees, thousands of acres of regional park called to me.

There were no sidewalks, no street lights, and our daughter, Amanda, lived a few blocks away with her husband, ten-year-old daughter, and six-year-old son. Tom understood more quickly than I did that this was the house I had been looking for.

When Tom called for an appointment to see the house, the agent told him that four offers were expected before the end of the day, when I could get home from work. We had to act immediately. So he sprang into action without me, and before we went to bed that night we owned a house I had never been inside, with half the space and half the land we would be giving up.

We had bought a stucco rectangle that measured just 960 square feet. It was built in 1950, one of the plainer moments in American design. It looked unloved, though not rundown. In one of the bedrooms, a cheap copy of a Chinese rug had been placed over a worn spot in the oak floor. The mantel on the big brick fireplace was decorated with food processor attachments turned upside down to hold plastic flowers in an attempt at humorous decoration. Outside the front door stood another, much larger, plastic bouquet—the kind that sometimes marks the sites of fatal highway accidents.

In spite of its lack of polish, the house appeared well-built. High rough beams spanned the living and dining room, although they were painted mud brown. The kitchen cabinets had been custom-designed forty-some years earlier with lazy Susans and thick white wooden doors that could serve us well. The unseen bathroom turned out to be dreadful, with a Masonite vanity and show-biz lighting fixtures. But this didn't discourage Tom. He could undo all that. What mattered most to him was the view of eye-soothing green from every window.

A balcony, too narrow to call a deck, ran around two sides of the exterior, then widened on the entrance side. All this was empty, but I saw a space large enough to accommodate a table, four chairs, and pots billowing with red geraniums and blue salvia. A hook on the chimney waited to hold a favorite flat-sided Italian planter that spilled lobelia against the house where we had lived for so long.

Meanwhile, it was time to slick up the old rooms to appeal to strangers. As I arranged huge bundles of flowers on the mantel, I noticed the way the light sparkled through the stained-glass windows on either side of the fireplace and then played against the foliage. I had slicked up the house before for parties, but this was different. This was for a funeral.

People I didn't know would open closets, pace off room measurements, and say the kind of dismissive thing I had said in strangers' houses. We would negotiate a price and say good-bye to the staircase where small children were allowed to cluster on Christmas morning to see if Santa had come. Good-bye to the sleeping porch windows where I had stared into the plum trees to find the next sentence in something I was writing. A closing date would be agreed to, the date after which we would pull out of the driveway for the last time, and I would have to say "We used to live down on Oxford Street, across from the school."

Standing by the maple counter where I must have rolled out thousands of pie crusts, I looked beyond the deck to the orange and yellow nasturtiums that lit up dark shadows under the big Monterey pine and felt waves of grief and betrayal.

When the welcoming red front door was opened to the public, all its little beveled glass windows shining, we, too, had four offers, all of them over our asking price. My inner voices were shouting a confused chorus of pleasure that people liked our house, and fury that they wanted us to leave. I had expected to turn our home over to a young family, but the winning bid came from a single woman in her forties, an English professor at U.C. Berkeley. Things were moving out of my control.

Facing forward as he does, Tom made lists and moved back and forth between houses with boxes and furniture. I even saw "Nancy's birthday" and a phone number scrawled in pencil on an envelope. But my focus was on the rear-view mirror.

When we moved to Oxford Street, Tom and I were still learning about marriage, even after eight years. The country of matrimony was much larger than we had realized, populated for each of us by the other's strangely exotic family and friends. And there were these children who had tugged the focus away from the two of us. Amanda was six and had her pick of the bedrooms. Sam had just turned four, and Toby was a baby who slept in a little bed that was zippered like a sports bag.

We had been told that an English sea captain designed the house in 1913, as if sea captains were noted for architectural skills. This old salt liked straight lines, a trio of stained-glass windows, one on either side of the fireplace and another beside the front door. He also liked small—and in some cases oddly placed—rooms that could be closed off. The original kitchen was dark and seemed haunted by overcooked mutton and Brussels sprouts.

Over the years we changed things: added windows and brought light into every room. Tom built the big deck and planted vegetables and flowers. Men walked on the moon as we painted the boys' bedroom. The tooth fairy came to that house again and again, always leaving a random handful of change. Meal by meal, Amanda, Sam, and Toby grew until the house was barely big enough. We all grew up in that house.

One day, my desperately alcoholic sister and her little girl arrived with two snappy dogs for a few days—to figure things out—and stayed for a year filled with hard silences. >

Amanda ran away from that house when she was twelve, hiding in the car for hours while I tried to strike bargains with the gods for her return

Two girls from Osaka crowded into the house one summer and opened the world for us. They returned for two more. One of Toby's friends was already having trouble adjusting to a new stepfather and two young siblings when his photojournalist father was killed in El Salvador. Could he stay for a while? If it was O.K. with his mother. Six months? Of course. Then, the lovely daughter of English friends moved into the big front bedroom and fell in love with Sam. She stayed for seven months, twice.

I remembered the meals cooked, the wine poured, the laughs and arguments. Some of the doors we were about to walk through for the last time had been slammed in pain and anger. Amanda ran away from that house when she was twelve, hiding in the car for hours while I tried to strike bargains with the gods for her return.

She came back with flowers from the garden.

There were moments of relief when the last teenage child was in safely for the night and distant sirens lost their power to terrify me. The air through the open window was sweet as I finally joined Tom in sleep.

That red-haired woman knew none of this. She would turn page after page of fine print, signing on lines marked with a yellow highlighter. And when she was done she would have a sizable debt, two fireplaces, three bedrooms—four if I counted the tiny study that Tom Sheetrocked to accommodate the Japanese girls—and an inadequate floor furnace. We hadn't mentioned it, but she would also have a small animal graveyard at the foot of the back fence: birds, hamsters, and the cats that lived with us over the years. Sunshine, Blue, RiffRaff, Gray Guy, Tigger, Fellini, and Moses. Too many of them had died suddenly in Oxford Street traffic. Poor black Fellini took an ill-timed nap in the warm darkness of the dryer. A particularly affable white hamster named Frodo was buried, too, in a green Clinique soap dish with a sliding lid. Maybe we should have told her. But the plot was now densely covered with nasturtiums. Let archaeologists find them and wonder.

I packed and rehearsed the final grieving night in the house. I knew I wouldn't sleep. My mind would wander the old rooms like a tongue sliding across a tender tooth. I tried to remember all the penciled height marks behind the closet door in the middle bedroom. They had been painted away for the open house. For Amanda's wedding reception a dozen years ago, every downstairs room but the kitchen had been filled with pink and silver balloons. I stayed home for a week to cook. Stuffing marinated mussels back into their shells kept my mind off the fear that we were releasing Amanda to a future no more predictable than one the balloons faced.

I learned everything first with Amanda. Maybe the night of her wedding was when I really understood that being a mother means saying goodbye. Toddlers leave for preschool. Teenagers leave for college. Then Europe. Taiwan. Seattle. The copper-blond girl becomes a wife. None of their lives is mine to keep. Nor, it turns out, is my own. Except in memory.

My son Sam didn't understand my anguish. He said he didn't have the sentimental gene. "The house is a box, Mom," he said. "It isn't your life. It just holds your life."

When my awful birthday came the day before we would move, it had been a rough one at work and I was tired as we took another load of boxes up the hill. By now I felt homeless. Two undressed houses full of boxes and no place to live.

The phone rang as we walked back into the hallway of the old house where mistletoe had dangled each Christmas. It was almost empty now, the white woodwork shining expectantly, waiting for the little redhead. Tom pushed past me into the kitchen, scooped up the phone and carried it into the dining room. My birthday present, apparently. Something perishable ordered from a catalog was at the Oakland airport.

"Couldn't it wait until morning?" I whined, intent on surviving my last night on Oxford Street.

"No."

When we arrived at the airport, there they were, emerging from the plane like tossed flowers. First, our four-year-old grandson, pushing the air with his elbows as his short legs moved toward me. My beautiful Taiwanese daughter-in-law was next. Then Sam's wife holding, oh, the best of all, their tiny son—only four pounds at birth but now dimpled. And finally Toby and Sam, beaming with pride at the women and children they had brought into my life. It was a bouquet of faces, smiling. Moving over from the next gate area where they had been hiding, came Amanda and her family, the children bouncing at the sight of their cousins.

Surprise! My final night at the old house had already been lived through. If there was to be any grieving, it would have to take place later, from a distance, because this night was a time for laughing. The whole family was going to stay in the honeymoon cottage instead of Oxford Street. At midnight we were making popcorn and fixing up beds for the two Seattle families. There was enough room.

Tom and I slept on the pullout couch in the living room and woke at dawn to see the sky turn pink beyond the black shapes of trees rimming the park. Tom had carefully packed the waffle iron where he could find it, because whenever grandchildren spend the night, there are waffles for breakfast. Amanda's family walked the few blocks from their house to our new one. And everyone settled into habitual seats at the table Tom built over thirty years ago when I was pregnant with Sam.

We chose the yellow of thickly beaten egg yolks for the living room walls; the glossy white of meringue for its beamed ceiling. The bedroom is a periwinkle *(Continued on page 90)*

The Florence Collection

A furniture collection for dining room, bedroom and living room recreates the quiet eloquence that is Greco-Roman classicism. Florence features clean, airy lines with graceful and harmonious proportions. A shimmering golden edge striping suggests the faded glory of another age. Here, a display china cabinet features an entablature decorated with hand-wrought carvings of flora and a recurring colonnade of reeds and flutes.

Florence is available through Bernhardt Home Furnishings stores, Bernhardt Galleries, fine department stores, better furniture stores and through your interior designer. For additional information call 1.800.340.0240. ext. 1028 or visit our web site at www.bernhardtfurniture.com

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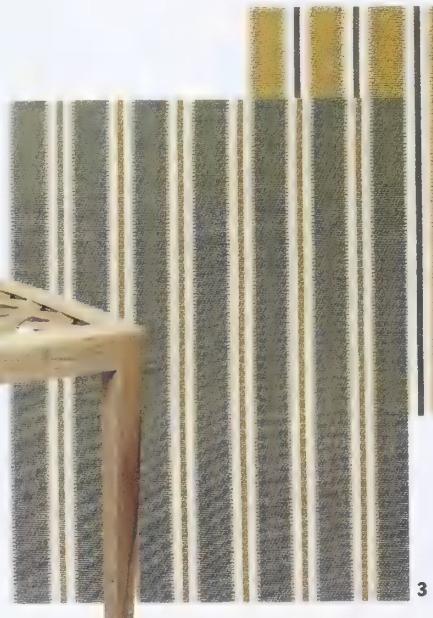

A R D T

Designers weave rich textures, earth tones, and natural materials into their creations

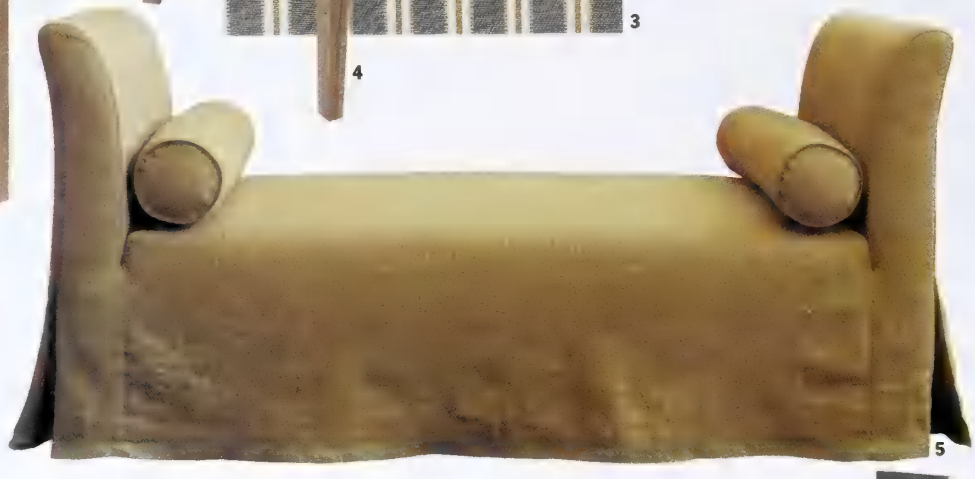
EDITOR: ELIZABETH MAYHEW


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1. *Vance Kitira's handmade pottery is crafted using age-old Chinese techniques, from $6 for mug. Call 973-237-1210.*
2. *Biomorphic wicker floor lamp by Michael Sodeau, $475. At Totem: 212-925-5506.*
3. *Donghia's stripes were inspired by fine men's shirts. Through designers. Call 800-DONGHIA.*
4. *The frame of Christian Astuguevieille's lattice chair is bleached ash, the seat is bleached elm. Through designers. At Holly Hunt: 212-755-6555.*
5. *Maxine Snider's linen-upholstered settee with gold leather welting on bolsters. Through designers. Call 312-527-4170.*
6. *Stackable shelves in walnut veneer from Big Blue Industrial Inc., $1,065 a piece (three pieces shown). Call 414-278-7711.*
7. *Casanova/Bjorlin's side tables have handstiched leather tops. Through designers. At Salon Modern: 212-219-3439.*
8. *Bubble-based glasses: highball, $6.50; double old fashioned, $7. From Pier 1 imports: 800-447-4371.*

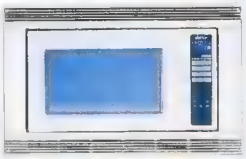

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simple ways to make your home more striking, see a local wallpaper dealer. © 1999 Wallpaper Council.

MAJOR APPLIANCES Designs are sleek and innovative today



Bosch's dishwasher controls are hidden on the door rim. (Add a cabinet panel to the front of the dishwasher and the appliance becomes smoothly integrated into kitchen design.) Program for a top-rack cleaning if you only have a few dirty dishes, $1,399. Call 800-866-2022.

The New Wave microwave from Dacor automatically computes the time it takes to cook, warm, or defrost, $440. Call 800-793-0093.



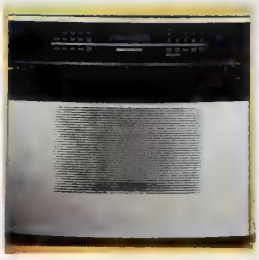
Responding to renewed consumer interest in bottom-freezer refrigerators, Amana introduced its Easy Reach model that puts fresh food at eye level. It includes adjustable pullout glass shelves, $1,099. Call 800-843-0304.





Cleanup is a snap with Miele's cooktop with sealed burners. Two gas burners deliver 9,200 BTUs, the 16,000 BTU super burner is ideal for woks. Because of interlocking grate design, you can slide pots and pans from one burner to another, $1,095. Call 800-579-9225.

Precise temperatures and dual-speed convection distinguish Jenn-Air's oven, $1,199. Call 800-JENN-AIR.





Kenmore's range electronically adjusts broiling temperatures for cooking accuracy, $850. At Sears: 888-809-7158.

New technology utilizing halogen lighting dramatically cuts down cooking time and produces evenly cooked moist foods. GE's revolutionary wall oven needs no preheating, can be used with conventional cookware, and converts to a microwave oven, $1,200. Call 800-626-2000.

The inventive DishDrawer from Fisher & Paykel can be installed as a single unit or as two independent dishwashers. Using electronic intelligence, it senses the size of the load, sets wash action, and adjusts water levels as it runs through eight wash cycles, $1,649. Call 888-936-7872.

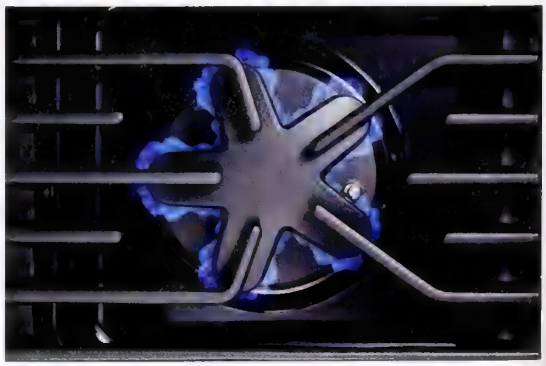


Heat is directed to the center of the pan with Thermador's Star gas burners, $2,300 for four burners and griddle. Call 800-656-9226.

KitchenAid's stainless-steel-lined Superba dishwasher—here in biscuit, a new color (left)—has a soil sensor, five sprays, and a rinse cycle that maintains water temperature at 155 degrees. Washing can be delayed for up to six hours. A food disposer eliminates pre-rinsing, $829. Call 800-422-1230.







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Ease-of-use was the criterion when Black & Decker designed its Ergo collection. With soft grip handles and oversize control buttons, the electric mixer and knife and cordless can opener conform to the shape and natural movement of the hand, reducing stress and fatigue, $25 each. Call 800-231-9786.

Cuisinart's popular Pro Custom 11 food processor—with two blades, three discs, and a large feed tube—now comes in black, $340. Call 800-726-0190.





Krups' Power X Plus Combi is a 330-watt 14-speed blender with a three-cup food processor attachment. A power-burst control crushes ice. The 48-ounce jar has a removable 2-ounce measuring cup in its lid, $60. Call 800-526-5377.

Side handles make high-quality stainless-steel mixing bowls from All-Clad easy to grip; the flared rim facilitates pouring. A set of 1½-quart, 3-quart, and 5-quart bowls is $100; 7-quart size is $60. Call 800-ALL-CLAD.





Knives and cleavers are brought back to 95 percent of their original factory edge with Chicago Cutlery's sharpener, $100. Call 800-545-4411.

Now available in green, the KitchenAid digital toaster has a sensor for consistent browning, four touch pads—frozen, stop/reset, bagel, and reheat—and an extra-long and wide slot to accommodate two pieces of bread, $102. Call 800-541-6390.





Made to meet the growing demand for iced coffee and tea, Mr. Coffee Ice Café brews three quarts in ten minutes. It has separate baskets for tea and coffee and a lever that controls brew strength, $35. Call 800-597-5978.



The Sovereign, a retro-styled stainless-steel electric kettle from Russell Hobbs, boils water faster than a microwave. It features a swivel base and automatic shut-off control, $120. Call 800-669-7434.

An old French design inspired this Anolon Nouvelle sauté pan. The cast stainless-steel lid handle is comfortable to hold and stays cool while cooking. The six-quart, 12-inch pan is composed of hard anodized aluminum with a durable DuPont Autograph nonstick interior, $190. Call 800-326-3933.



Operating Oxo's salad spinner is easier than spinning a top. It is dishwasher safe, and the soft, nonslip knob locks down for convenient storage, $25. Call 800-545-4411.





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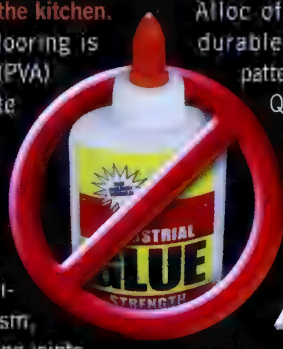


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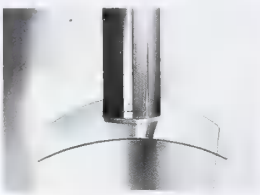


RANGE HOODS

An important design element in a kitchen, range hoods are better-looking than ever



Okean, Cheng Design's stainless-steel curved canopy hood, has front-mounted utensil rail, halogen lights, and a stainless-steel baffle filter, $6,520. Call 510-549-2805.



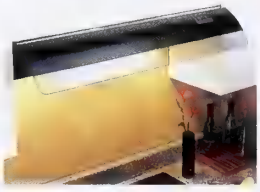
Tempered glass and stainless steel are combined in a wall-mounted model (above), $1,495. From Miele: 800-579-9225.

Abbaka's barrel-shaped hood of satin stainless steel (below) is strong enough to handle the most powerful ranges. A commercial baffle filters air flow noise. End shelves offer storage, $8,228. Call 800-548-3932.



Modeled on commercial hoods, Viking's 48-inch-wide stainless-steel design has a heat sensor that turns on a ventilator when you cook at high temperatures. Other features: halogen lighting, heat lamps, and a removable trough that catches grease, $1,050. Call 888-VIKING1.

A glass visor stretches across Broan's Finesse hood with flush-mounted touchpads, $450. Call 800-548-0790.

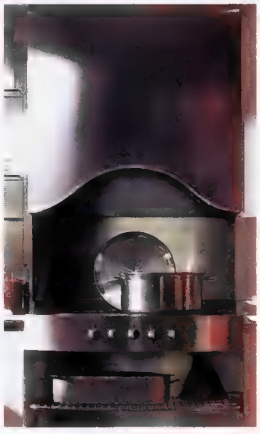






Europa's patented blower system removes all grease and smoke, $1,632. From Vent-A-Hood: 800-331-2492.

Space-age-looking stainless-steel design (below) from GE Monogram has halogen lamps and decorative side rails. There's a delay shut-off feature and an automatic reminder that lights when removable filters need cleaning, $1,300. Call 800-626-2000.

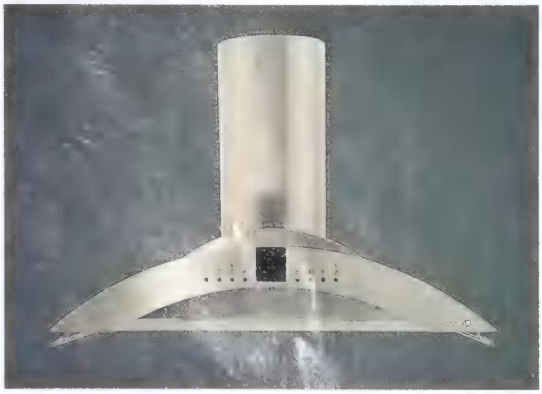


A simple sheath of stainless steel forms a wall-mounted hood 36 inches high (above). It is designed to coordinate with Poggenpohl's series 2400 and 2800 cabinetry, $3,045 (does not include motor). Call 800-987-0553.



Is space at a premium? KitchenAid's slide-out ventilation hood is the answer. Brushed-aluminum front panel has electronic touch controls, $511. Call 800-422-1230.

The slim-lined Axia hood, with its narrow stainless-steel chimney and glass-trimmed canopy (below left), is ideal for contemporary kitchens. It offers a three-speed control, halogen lighting, and dishwasher-safe filters, $1,999. From Faber: 508-358-5353.






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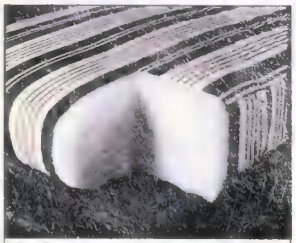
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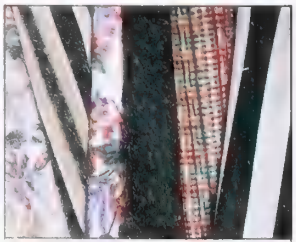
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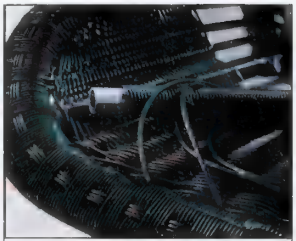
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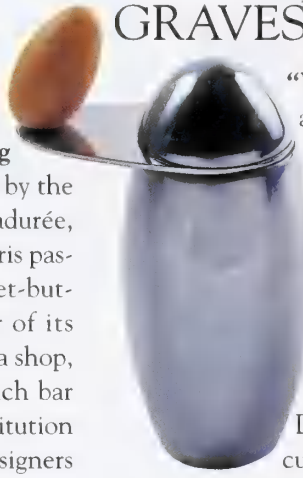
Room shots by Grange Furniture, Inc.

CRÈME DE LA CRÈME

Following the storming of the Champs-Elysées by the landmark patisserie Ladurée, Dalloyau enters the Paris pastry wars with the sweet-but-not-sugary makeover of its flagship location, now a shop, restaurant, and sandwich bar (below). The 1802 institution employed a team of designers that included Rena Dumas, a champion of the kind of soft-spoken, everything-money-can-buy luxury advanced by her husband's firm, Hermès. Opaline walls, terrazzo floors sparked with gold paillettes, and glass stair guards in which ribbons of caramel seem to float contribute to a tonic atmosphere that looks to the next century. But best of all are the new-wave fennel macaroons. Dalloyau, 101 rue du Faubourg St.-Honoré. *Christopher Petkanas*



GRAVES REVIEWS



"We're jumping at the chance to create objects at a price that everyone can afford," says architect Michael Graves discussing his latest project, The Michael Graves Design Collection for Target, a line of more than 200 products for the kitchen, tabletop, and garden. While he has fashioned objects for high-end retailers such as Alessi, Arkitektura, and Steuben, this, his largest retail venture, is the first aimed at the mass market. Items range from an Indonesian hardwood bench ($130) to the whimsical peppermill (left, $15) and toaster (above, $40). Ron Johnson, vice president and merchandising manager for Target Home Decor, is looking forward to a long-term collaboration with Graves, who is currently working on the Cincinnati Art Museum renovation and the U.S. Courthouse in Washington, D.C. "With Michael we share the same conviction—that good design can be inexpensive." Call 800-800-8800. *Sara Marisa Bliss*

IN THE AIR

More over stainless steel. Gray and black are muscling in on kitchen design. Viking recently introduced a matte Graphite Gray for its major appliances, while Moen brought out glossy Black Opal faucets.

KITCHEN DESIGN WITHOUT THE ANGST

Don't despair over making the right decisions when planning your kitchen. A new Web site aims to take the angst out of the process. House Beautiful Interactive Interiors at Homearts.com/hbii/ (right) offers a warehouse of paints, materials, and fixtures for on-line exploration. Log on and browse through a selection of 25,000 products. Click on one of six basic virtual kitchens and decorate it any which way. Maybe the peacock blue walls work, but the jeweled terrazzo floors have to go. Try again. Like it? Find out where to buy it. Color Forms were never this much fun, and certainly not as practical. *Alice Feiring*



ART FOR ARTISTS

With its shimmering blue skies, clear light, and haunting landscape, northern New Mexico has long attracted painters and sculptors. Now, a lucky few will have working and living spaces in a new complex designed by Ricardo Legorreta for the Santa Fe Art Institute and the Visual Arts Center of the College of Santa Fe. Renowned for his bold use of geometric shapes and brilliant colors in projects including the San Antonio Public Library in Texas, the Mexican architect integrated five buildings with courtyards and portals, reflecting pools and fountains—subtle historical references to Old Mexico that are well suited to the New Mexico landscape. Particularly dramatic is the 4,300-square-foot studio (left), with three steel-and-glass pyramids filtering in north light—"a dream studio" in the words of Leopoldo Maler, one of the institute's roster of visiting artists. Current board chair of the institute John Marion is no less effusive, saying, "It is the most exciting building of its kind in the United States." Call 505-424-5050. *Suzanne Charlé*




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TO DO: *Throw out to do list.*



GET THE GOODS: FOUR NEW SHOPS

How do great shops happen? For ex-Parisienne Hélène Benhamou it was a desire to combine two loves—business and French design—that led to À La Maison, a New York shop spilling over with sumptuous French furnishings and tabletop accoutrements grouped into witty arrangements. Which items are hot? Exotic candles (left) priced from $3 to $150. À La Maison, 1078 Madison Ave.; 212-396-1020. **A lack of pizzazz in drawer pulls and cabinet knobs** drove San Francisco decorator Lou Anne Bauer to work with over a hundred artists and artisans before opening Bauerware (below left)—a cheery, Caribbean-hued "hardware" store that has a whole lot of pull: 1,700 choices, ranging from resin to Baccarat crystal, $3 to $183 each. Bauerware, 3886 17th St.; 415-864-3886. **Because Joe Brown** (former home furnishings buyer for Anthropologie) "wanted to be in a real community," he and New York interior designer Adam Dolle located their shop, Adam Brown, in Doylestown, Pennsylvania, the county seat of historic Bucks County. A charming clapboard structure that was William Vaux's Feed Store in 1871 now houses their English-accented mix of gifts, antiques, and furniture, including an Edwardian-inspired parlor chair (left), $1,256. Adam Brown, 38 West Oakland St.; 215-489-7011. **Laura Michalek's fantasy** was a shop providing furniture and supplies for home offices. Today, Mint, in Belltown, an old commercial section of Seattle, offers a wide inventory of retro collectibles—1950s Steelcase file cabinets, Herman Miller chairs, table lamps, even industrial tape dispensers—all spruced up in new paint. Example (above): an oak library chair priced at $225. Mint, 91 Wall St.; 206-956-8270. *Stephanie Rank*





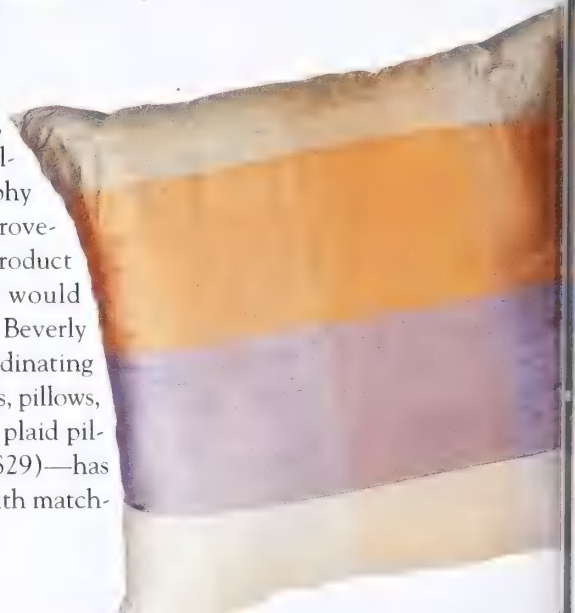




DECORATING WITH A SAFETY NET

When floor-covering designer Beverly Murphy moved to Columbus, Ohio, five years ago and began decorating her new house, she couldn't find the colors and fabrics she wanted in retail stores. Murphy was inspired. She approached Lowe's Home Improvement Warehouse with the idea of creating a product line with "the subtleties that a professional would design." They said yes. Now in 33 Lowe's stores, Beverly Murphy Home has four color schemes with coordinating carpets, wall coverings, window treatments, fabrics, pillows, and accessories. Each product—such as the silk plaid pillow from the August Sunlight collection (right, $29)—has a color-coded label (above). To find items that go together, just pick pieces with matching color tags. Call 888-909-1977. *Christina B. Wilson*







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REAL-LIFE DRAMA

Los Angeles style is more than huge white sofas, and Madeline Stuart scans design eras to write her own scenario

By Christine Pittel





It's 9 P.M. on a Friday night, and Madeline Stuart is still in the office, sipping tea and fielding phone calls after a day spent zigzagging between job sites. Her clients may be some of the most powerful people in the entertainment industry, but the houses she designs for them are comfortably unpretentious. "I'm inspired by those European homes where a family has just thrown things together—some furniture inherited, some found, and some falling apart," she explains. "I try to re-create that effortless effect."

Growing up in Beverly Hills—where her father produced and directed movies while her mother decorated houses for the stars—gave Stuart a precocious understanding of the temporal nature of objects, which may be why she never falls into the trap of treating them too seriously. "My high school was next to the back lot of 20th Century Fox, where you could walk by a New York street scene and realize there was nothing behind the facades," she says. "Although I resisted the natural urge to do what my mother did, it became inevitable because, in truth, this is what I love." Now mother and daughter share office space, but don't work together. "My mother is more of a modernist," says Stuart. "She's never used a tassel in her life."

To fulfill the fantasies of her clients, Stuart segues freely from one style to another, piling up Colefax & Fowler color and pattern in a mock Tudor in Hollywood or stripping a hideaway in the Sierra Nevadas down to the rustic essentials. In the house in the Sierra Nevadas, there were no architectural bones so she added them, constructing a fireplace of desert rock and conjuring a vintage aura in the kitchen with ribbed metal edging on linoleum counters. Banquettes in the living room incorporate bookshelves underneath. This impulse to reinvent the wheel with every sofa has led to a 30-piece furniture collection, sketched by Stuart and executed by James Jennings, that is as eclectic as her interiors. "Each house I do is a reflection of the owner," she says. "I can guide someone toward things I like, but I don't dictate. I'm not interested in making a statement. I want to give my clients a *home*." ■

Modus Operandi

- Don't be afraid of the dark. Walls or floors acquire a distinctive gravity when painted or stained in deep shades.
- Trends are for teenagers. Homes shouldn't be fashionable, they should be livable. Stay away from any look that can be carbon-dated.
- Consider the aesthetics of everyday objects. There's no reason a dustpan must be powder-blue plastic. I decant dishwashing liquid into a vintage vinegar cruet and rest soap on an old ironstone plate.
- Keep throw pillows small (or they'll take up so much room on a sofa you'll feel as if you're intruding) and underfilled so they're not as hard as a boulder against your back.
- Real patina beats faux. Linen velvet, wood, and terra-cotta will wear their age well.





Timeless lines—epitomized by wing chair (left) debuting this spring—but no set pieces for Madeline Stuart (above), who arranges wicker chairs (top right) at a French Moderne table. Right: Stuart's version of Mediterranean style.

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A NEW STAGE FOR COACH

What happens when the leader in leather goods enters the field of furniture? A fresh line of modern silhouettes

By Christina B. Wilson

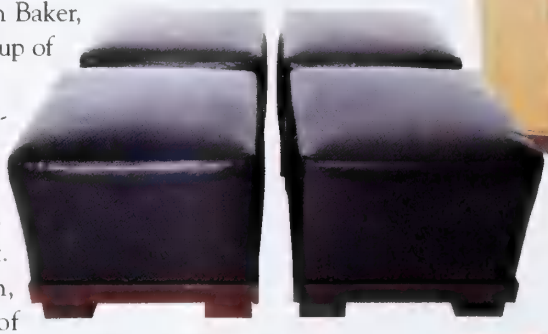
Coach handbags—with their smooth natural leather, rolled edges, and subtle gold hardware—are easy to spot. They work with jeans as well as with dressy suits. Seeking the same kind of success in other markets, Coach has expanded its line to include luggage, watches, footwear, outerwear, and now furniture. The New York–based leather goods company has teamed up with Baker, the furniture manufacturer, to launch a group of sofas, chairs, ottomans, and accessories.

Although Reed Krakoff, Coach's executive creative director, has a background in fashion, he quickly made the leap to furniture with the help of John Black, Baker's vice president of design and development. The pair share an appreciation for clean, modern forms (Krakoff is a collector of French and American furniture from the thirties, forties, and fifties). Together they created designs in leather as versatile as a Coach handbag. The Field Chair, a high-style director's chair, can pull up to a desk or a dining table. Four Manhattan Small Ottomans can be grouped to work as a coffee table.

Krakoff and Black say the 23 new pieces—at prices ranging from $998 for a chair to $6,390 for a sofa—are just the beginning, and they never know when inspiration might strike next. At a trip to the Whitney Museum of American Art, Krakoff found himself sitting on a bench with his daughter and was galvanized to design the sleek Manhattan bench with leather cushions set in a mahogany frame. Krakoff says, "Furniture really moves me." ■











Leather luxe, from top: the Field Chairs with nickel hardware; pebbled-leather Flatiron Chair with back and seat cushions; Manhattan Small Ottomans in mahogany finish; Gramercy Chair and Ottoman in Nubuc, a relaxed interpretation of an English armchair; tuxedo-style Madison Sofa with buttoned seat cushion.



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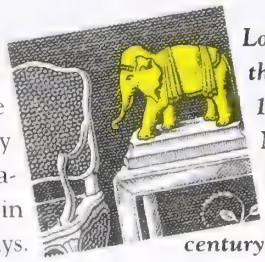


HOLDING COURT

In antiques dealer Louis Bofferding's New York apartment, everything is for sale. Decorators and collectors come to buy—and to discover the next important trend

By Elizabeth H. Hunter

When he gives a party once or twice a year to show off his latest shipment of furniture and *objets*, art and antiques dealer Louis Bofferding goes all out. He repaints, reupholsters, and rearranges the new pieces in his Manhattan apartment again and again until they look just right. He asks his friend Pierre Le-Tan, the French illustrator, to make a sketch for the invitations. He hires waiters and lays in champagne. "To get people to come I have to put on a show," he says. "I have to remind them I'm here."



Louis Bofferding's drawing room in three incarnations, from 1995 through 1997, top row, from left: Early on, Napoleon III sofas flanked the fireplace; by 1996 mirrored pelmets topped the windows and a 20th-century French table stood beneath the Italian chandelier; in 1997 Bofferding placed a gilded Sicilian table between pony skin armchairs by Jacques Adnet. Bofferding's office changes just as often, above, from left: Italian chairs in embroidered velvet; mid-20th-century lacquered commode and a 1930s chair by Boris Lacroix; a tin pineapple from Jansen on Louis XVI table. Left: Pierre Le-Tan invitation.

It's easy to understand Bofferding's concern—he has no shop and sells from his apartment by appointment only—but the turnout for the parties proves he has nothing to fear. Although in business for only five years, he attracts an impressive crowd: collectors intrigued by the mention in the invitation of Babe Paley's mother-of-pearl desk set or a mirrored fireplace by Elsie de Wolfe; journalists and fellow dealers looking for the next important trend; taste-making interior designers in search of the perfect piece to perk up a >

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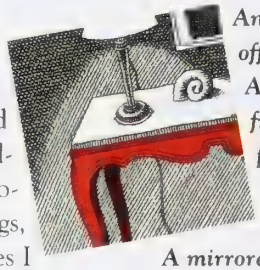


room. They might find, for example, a black lacquered table from the 1998 Windsor sale at Sotheby's or a gilded baroque table from Sicily or a pair of tall 19th-century Italian chairs upholstered in velvet embroidered with gold and silver threads. "I like things that are a little strange or even mad," says Bofferding.

And this is exactly why designers are among his most devoted clients. They love Bofferding's sophisticated eye and offbeat mix of objects, ranging from a 17th-century Italian lectern to mid-20th-century American brass-plated chairs. (Prices range from $5,000 to $25,000.) But most of all they like his surprising finds. Carey Maloney of M (Group) and Muriel Brandolini stop by regularly. Jeffrey Bilhuber buys often. Albert Hadley, who admires Bofferding's "exotic eye," attends all the parties. "His things quite often have a fascinating history—they come from interesting collections or from people with taste," Hadley says.

Atlanta designer Nancy Braithwaite makes an appointment with Bofferding every time she comes to New York: "I always want to see what he has found. It might be a chair with a heart-shaped back upholstered in purple—I mean *purple*—silk or Venetian-style mirrored pelmets from Rose Cumming's bedroom." She adds wistfully, "I wish I had a place for those."

Because everything in Bofferding's apartment is for sale, the rooms—a handsomely proportioned, high-ceilinged drawing room, a library bedroom, and another tall room used as an office—are in a constant state of flux. Clients deplete his stock regularly, and Bofferding just as regularly replenishes it on periodic trips to Paris and major American cities and occasional forays to London. "Even in England I look for French and Italian pieces," says Bofferding, whose first name is pronounced like the French kings, and "all those furniture styles I love." A charming, scholarly man who documents every piece of 20th-century furniture he sells, often finding a reference in his own library, Bofferding says, "I tell clients the only things I don't sell are my books and my neckties." Asked if he would even part with a collection of black-and-white photographs, his own rogue's gallery of 20th-century notables, he replies, "Happily. I'm in no position to be sentimental."



Another view of Louis Bofferding's office between 1995 and 1997. Above from left: Campaign chairs from Jansen at a 1930s parchment and mirror table by American Samuel Marx; three watercolors by Tip Dunham. A mirrored cocktail table from Baguès in front of an 18th-century giltwood sofa signed by Jacob; simply framed photographs are an antidote to the grand sofa and glamorous table. Chaise longue in linen velvet with chair by Jean-Michel Frank. Left: Pierre Le-Tan invitation.

Obviously not if he wants to turn over his inventory every six months. On the other hand, Bofferding never stocks furniture simply because it will sell. "If I did I would buy more end tables," he says. "They always go quickly. But that's not the way I work."

His buying philosophy is this: "When a period or style or even a designer becomes universally appreciated and easily accessible, it's time to look elsewhere." In the past couple of years Bofferding has been buying and selling French furniture made between the 1920s and 1950s in the style he calls historicism. "Designers like Louis Süe, Georges Geffroy, and Emilio Terry were looking back to the 18th century—to the glory days of France—trying to find a connection with their ancestors," says Bofferding, who thinks the movement may have come from uneasiness about the future. He always has a good selection of pieces from Jansen and Baguès, the grand old Parisian design firms that produced a lot of historicist furniture. "Much of what Jansen did was awful," says Bofferding. "You have to pick and choose. But historicist furniture was beautifully crafted and intended to be passed down, just like the antiques the designers were inspired by."

Bofferding's serious French antiques are lightened by Italian painted furniture, chandeliers, and Venetian-style mirrors. But lately he thinks he has come to be identified a little too much with this froufrou look. "My next major redecoration will be much more severe—neoclassical furniture in dark mahogany with ormolu mounts," he says. Upholstery fabrics will be in rich, strong colors of the 17th-century baroque period like those in a Guercino painting—royal blue, ruby red, and mustard yellow. Says Bofferding, "I intend to surprise everyone at my next party." ■

To make an appointment, call Louis Bofferding at 212-744-6725.

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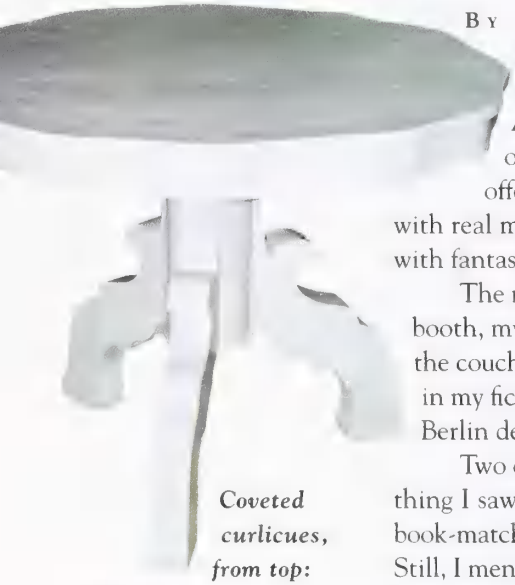
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SITTING PRETTY

Learn by looking at the best, then translate fantasies into attainable acquisitions

By Margaret Kennedy



Coveted curlicues, from top: Painted and gilded recamier, circa 1810; New England pedestal table with undulating silhouette; Go-for-broke carving on American Empire sofa.

For years now, I've been shopping vicariously at New York's prestigious Winter Antiques Show. Imagining I have an open-ended budget, I scour every booth for that one special item I would be thrilled to own. Since the dealers have brought their prize offerings hoping to create a splash, choosing a favorite is a heady pleasure. I used to shop with real money for the odd creamware plate or folk art cane, but I've found that going for broke with fantasy funds has enriched my eye.

The moment I saw the classical recamier perched on a platform inside Carswell Rush Berlin's booth, my choice was made. Painted robin's egg blue, accented by brass mounts and gilded balls, the couch has a combination of uncommon color and lyrical lines that captivated me. Since I was in my fictitious mode, the $215,000 price was irrelevant. "This recamier rises to the level of art," Berlin decreed. "It's one of the most beautiful pieces I've ever owned."

Two days later, I was at the Americana at the Piers show—more in my price range. The first thing I saw was the twin of a table I had recently bought in Rhode Island. With a smooth top of book-matched veneer, this was in perfect condition—as opposed to mine, which I planned to paint. Still, I mentally gave myself a credit for the difference between the pristine $2,200 table I was looking at and the $125 I had paid, applying "Alice's law of compensatory cash flow"—invented by Calvin Trillin and named after his wife, who counts money unspent on a luxury item as profit.

With this irrational rationalizing, I calculated I had $2,075 to spend on the small sofa I sought for our Manhattan living room. Envisioning classical curves, I strode the aisles and spotted a 1920s French Louis XVI settee with a rounded back, the original horsehair padding, a down seat cushion, and a bargain price of $1,000. I almost walked by an American Empire sofa—or rather just the frame, with a gaping hole where the seat would have been. But oh, the exuberantly carved gryphons and swooping, spiraled arms! Yes, it needed complete upholstering. I weighed its $1,850 price against the other and gave it points for being period, circa 1840. Running back and forth between the two booths, I bumped into designer Sheila Camera Kotur and begged for a second opinion. We agreed the French sofa was a steal. But when she saw the Empire piece, she simply smiled and threw up her hands. I knew she was right. How could I resist? I'll probably cover it in white linen to make it fresh, not formal. It was even under budget. I wonder what I can get for $225? ■



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NEW WORLD ORDER

In her condo kitchen in Florida, Marcella Hazan stores several sets of silverware, pots and bowls in every size, and all the other equipment a cooking legend requires

By Regina Schrambling

Four years ago, when Marcella Hazan, the Italian cookbook author and teacher, went to Florida with her husband, Victor, to visit their son, Giuliano, it took only one walk on the beach to inspire them to move from Venice, Italy, to Longboat Key. The down side to family closeness and a Gulf of Mexico view was the 11-by-16-foot kitchen in their new condominium. "Obviously, the architects' thought had been for the major rooms around it," Hazan says. "The kitchen fit into what space remained."

Not surprisingly, Hazan has "an abnormal quantity of equipment," and she likes to spread out when she cooks. "Counter space is extremely important to me," she says. The new work space had to be carefully planned. Not just every inch but every quarter-inch counted.

Melissa Cook of Cook's Custom Cabinetry in Sarasota helped the Hazans squeeze storage into surprising places. Drawers were fitted into the toe kick spaces; vertical dividers were inserted in narrow cabinets to store baking sheets and serving trays; skinny slots between cabinets were opened to hold pull-out bars to hang towels and pot holders; perforated metal drawers and upright racks were tucked into cabinets for potatoes, tomatoes, and pot lids. A stainless-steel shelf under the rapid-response cooktop was installed to hold hot pasta pots.

The Hazans had the Wood-Mode cabinets in natural maple custom-made, at a 50 percent increase in price. For a sense of openness, cabinet doors and the stove hood were crafted with glass. Hazan also designed maple-and-glass sliding doors to open onto the dining area—and the Gulf view. ■

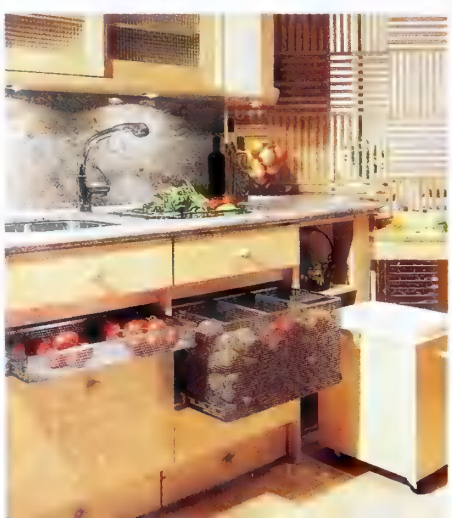






Hide in plain sight, above, left to right: A stainless-steel extension can lift up to expand the cooktop peninsula. Appliances disappear behind a tambour door. Glass doors slide tidily rather than swing wide open. Below, left to right: A work table is on wheels. Garbage also tucks away. Pull-out compartments store vegetables, lids, towels, and pots.











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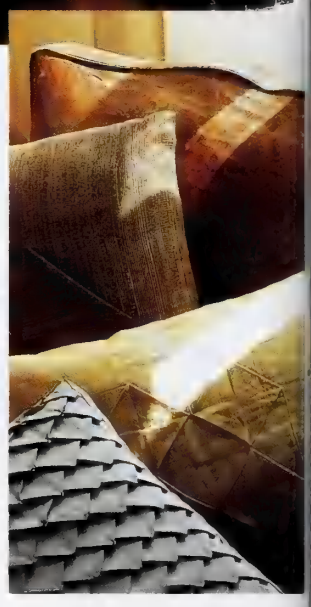
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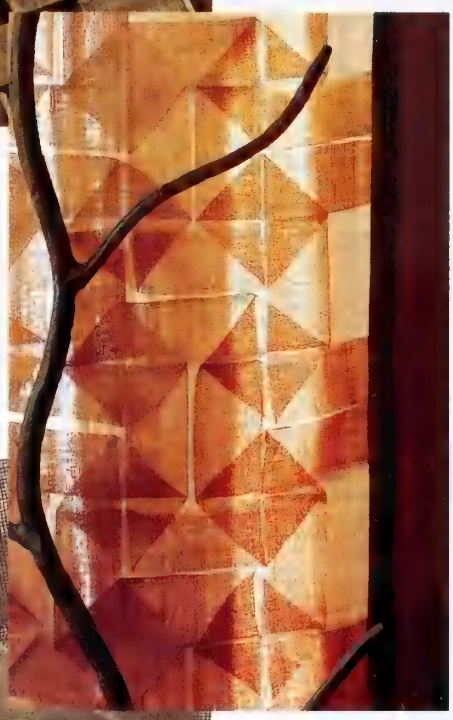


Parisian artisan Pietro Seminelli produces complex folded fabrics using age-old techniques

By Christopher Petkanas



The coming "century of spirituality," as he foretells it, could not be better calculated to suit Pietro Seminelli, a French textile artisan based in Paris. Seminelli's specialty is intricately, poetically folded textiles realized with patient, finger-numbing techniques similar to those used in origami. At a glance, his ethereal, Japanese-inflected designs can be mistaken for panels affixed with cutouts in the rectilinear forms he favors. But his genius lies in each work being a single piece of cloth, the precision folds creating rich surface interest described in terms of "mountains" and "valleys." Pinned and discreetly stitched or ironed into place, the folds result in up to five layers of fabric.







"Our homes reflect the intimate folds of our inner selves," says the 30-year-old Seminelli, whose elegant, razor-sharp profile recalls that of the young Jean Cocteau. "The motifs are geometric because geometry is for me a conduit to well being. Folding isn't a mode; it's a mode of thinking. I see my designs not merely as textiles, but as sculptures that filter light."

Curtains and shades, the most popular and dramatic use for Seminelli's work, enlist light as a collaborator. He also makes tablecloths, napkins, runners, place mats (with a fold that forms a neat pocket for utensils), cushions, screens, rolling room dividers, wrought-iron-framed sconces, and bed hangings and covers. The fabrics are most persuasive when woven in natural materials such as hemp, ramie, pineapple fiber, jute, horsehair, linen, and a blend of paper and silk.

Seminelli employs just one "folder" and two part-time seamstresses. Since he keeps no stock, everything must be special-ordered. Buying from him is worth the experience alone: He lives, works, and receives customers in a former cabinetmaker's atelier that is intriguingly topsy-turvy.

A glimpse into the next century? ■

Welcome to the fold: Pietro Seminelli and one of his light-filtering creations (top). Other feats of folding, clockwise from bottom left: A leaf imprisoned in fold of a shade. A single fold resulting in different levels of opacity. A curtain suggesting stained glass. Reverse honeycomb and chain patterns. Cushions covered in fabrics that range from whisperingly subtle to graphic and highly textured.

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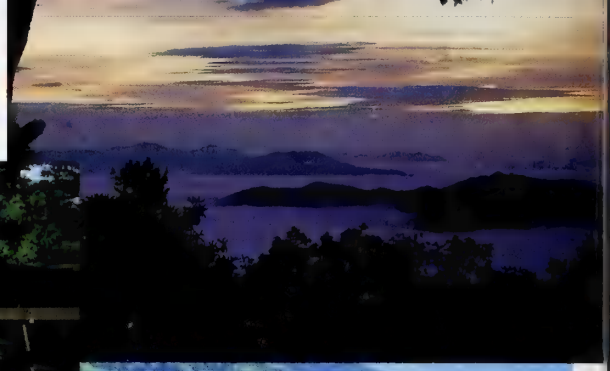
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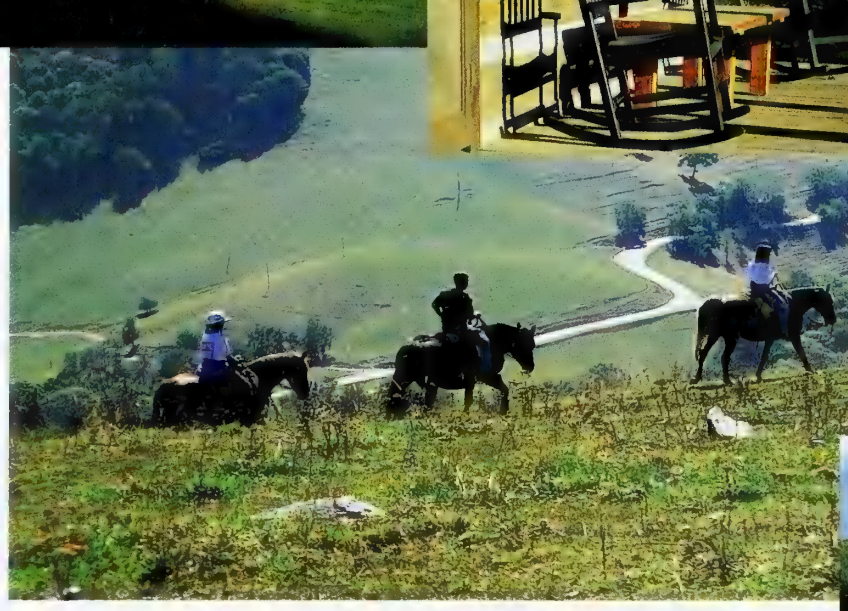
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At the mile-high Cataloochee Ranch in western North Carolina you can ride, hike—or just rock the day away on your log cabin's front porch

By Dale Mackenzie Brown

I had been on a horse exactly twice—once as a five-year-old and once in Wales some years ago, when my younger daughter insisted we go pony trekking. Not much of a qualification for Cataloochee, a dude ranch in the Great Smoky Mountains of western North Carolina, 35 miles west of Asheville. Nevertheless, my wife, Liet, and I chose it for a summer-weekend getaway, eager for some clean, cool air and a bit of nature.

The ranch lies almost a mile high on Fie Top Mountain and is surrounded by a dense forest. It abuts the half-million acres of the Great Smoky Mountains National Park. With its log cabins and rustic ranch house and lodge, stable and corrals, split-rail fences and dirt roads, Cataloochee puts in mind a small pioneer settlement.

In a way it is just that, the result of years of hard work by the founders, the late Tom and Judy Alexander, who essentially carved their resort from the wilderness in the Depression years. From all accounts, they were as much in love with the mountains as they were with each other, and could never live happily anywhere else. "For me," wrote Tom in his book, *Mountain Fever*, "the craving for mountains is an incurable disease, comparable to the craving for whiskey by an alcoholic."

Although most people come here to ride, not everyone is an experienced horseman,.and the wranglers know how to handle novices. They produced for me old Dan, a tractable mount with shiny black flanks. He let me get on him without stirring and then obediently walked along behind the other horses in our group of ten as we ascended the steep slope behind the ranch to a spot called Hemphill Bald.

Looking down on the world from my new perspective, I felt a giant in the saddle as we followed the narrow trail through a forest of oak, beech, buckeye and hemlock, mountain laurel and rhododendron. Here and there beards of >

Where the living is easy, clockwise from top right: At dawn, mountains poke like islands through a sea of mist covering Cataloochee. Guests on horseback rise to the occasion. Hard-working horses graze in pasture. Guest quarters. Rockers bask in the sun.


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Like a vast sea, the tree-covered Smokies roll toward the horizon, the peaks tinted blue and gray by haze

gray-green lichens sprouted from branches, sustained by rain and the morning mists that often envelop the slopes and give riders the feeling of being transported through a cloud. The trees stand far apart, their trunks rising like columns to the green canopy high above, and except for fallen leaves, the shaded floor seems swept clean.

After a while we came out into the sun, under a morning-glory-blue sky, at which point the radio phone carried by our guide, Rebecca, rang. The wrangler-guides stay in touch this way, ready to help one another out in an emergency. She passed back word that the riders ahead of us had spotted a colony of yellow jackets. Thus alerted, we could skirt the menace—but we still came close enough for me to see the wasps, a vortex of seething anger issuing from a hole in the ground.

I hardly noticed the passage of time. I liked the rocking motion, the creak of the leather saddle, the clatter of rock scattering under the horses' hooves and the occasional shuddering snorts of the laboring beasts. And I liked the warm, salty smell they gave off. But my legs were hurting and the protective helmet I had elected to wear seemed to tighten around my head.

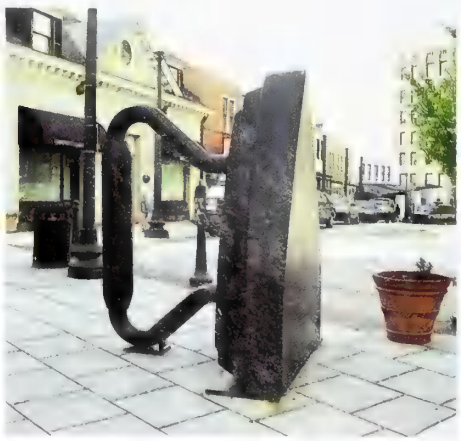
When we arrived at the "bald," a treeless pasture that borders the Great Smoky Mountains National Park, we dismounted and gave our horses a rest—and ourselves a welcome stretch. I could see why the founders had called their ranch Cataloochee, the Cherokee term for "wave upon wave." Like a vast sea, the tree-covered Smokies roll toward the horizon, the peaks tinted blue and gray by haze. This immense domain belonged to the Cherokee until 1838, when the government set the tribe on a forced march to Oklahoma, on which thousands of men, women, and children died. Descendants of the brave souls who managed to hide out among the mountains and escape deportation now form the nucleus of a reservation near the ranch. There a Cherokee village of the 1750s has been re-created and is open to the public.

Behind us lay the park. It is home to more than 1,500 black bears, 200 different kinds of birds, and over 100 species of native trees, making it one of the finest temperate deciduous forests in the world. In the drowsy morning sunlight our horses stood tied up to a hitching rack, switching their tails, while we shaded our eyes to peer at the 180 degrees of panorama. Off in the distance we could pick out the crest of Cold Mountain, made famous by the recent Civil War novel of the same name.

There are not many places where people can wander over country like this on horse and on foot, and it was easy to understand why Cataloochee—which is still owned by Alexander family members—has developed a large and loyal following over the years. We had evidence of the pull it exerts the following morning, when Liet and I sat next to an elderly woman at breakfast. She told us that she had been coming to the ranch since 1941. Not only had she honeymooned here; she and her husband had celebrated their fiftieth anniversary at it as well, renting the entire place for the pleasure of their 37 guests. A widow now, she was devoting two weeks to her current visit, occupying the same room she always had in one of the resort's first buildings, the Ranch House, which, in addition to guest rooms, contains the kitchen and dining areas. Seated at the head of the table, she passed around the scrambled eggs and sausages, followed by homemade biscuits and the ranch's own jam. (During the summer, the kitchen puts up and sells to guests over 1,000 eight-ounce jars of strawberry, blackberry, blueberry, damson plum, peach, apple, elderberry, and candy roaster preserves—the last made from a pumpkin-like winter squash.)

These days Cataloochee veterans are now being joined by young professionals, including families with children. On the ride down the mountain, I heard one father ask another how he had found out about the ranch. "Through the Internet" was the answer.

Once guests succumb to what Tom Alexander referred to as mountain fever and start coming back, they discover that Cataloochee is never quite the same twice, certainly not in >



Asheville landmark: an oversize flat iron

BEYOND CATALOOCHEE

Western North Carolina, home to two outstanding crafts schools—Penland and the John C. Campbell Folk School—has become one of the most sophisticated crafts regions in the nation. Nearby Asheville, now undergoing an exciting renaissance, is filled with galleries. Blue Spiral 1 is a treasure house—two stories of art, sculpture, glass, ceramics, forged iron, weavings, and carved and laminated wood. And at the edge of town, in the so-called Biltmore Village adjacent to the famed Biltmore Estate, Vitrum features glass; New Morning Gallery has varied items on two floors; and the adjacent Bellagio specializes in jewelry and art-clothing.

A visit to Asheville can be combined with a tour of the 8,000-acre Biltmore Estate and its 250-room mansion. The winery, a 1985 Biltmore addition, produces some pleasant reds and whites. They can be drunk with lunch or dinner at the excellent Bistro, one of three restaurants on the grounds.

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the different seasons. Summer offers easy relaxation, with daytime temperatures generally in the 70s. But it is also the time when many guests go off on ambitious ranch-sponsored, one- to three-night horseback trips, some in the Great Smoky Mountains National Park, which has more than 800 miles of horse and foot trails. Autumn is the busiest time because of the colorful foliage. Winter (when the ranch is open mostly on weekends) attracts skiers who use the three lifts and slopes available a mile over the ridge, a venture founded by Tom Alexander to ensure that the ranch's staff would have year-round employment.

Spring brings riders and hikers seeking wildflowers and birds. I was surprised to learn that more plant species—some 1,500 of them—grow in the Great Smokies than in all of Europe. The manager told me that if I were to climb just one of the taller peaks I would come across as many kinds of flora as I would if I were to hike all 2,000 miles of the Appalachian Trail, which winds from Georgia to Maine. A woman we met who had been at the ranch in early May grew rhapsodic describing the flowers she had seen—yellow trout lilies, wake robin, several kinds of trillium, Dutchman's breeches, lady's slippers, Solomon's seal, many kinds of violets, squirrel corn and maroon and green Jack-in-the-pulpits, among others.

Not surprisingly, where nature and horses are the star attractions, informality reigns. Guests sit together at long tables in the Ranch House's dining areas. Clothespin napkin holders bearing guests' names double as place markers and are shifted three times a day to ensure mixing. But apart from meals, which are served at set times and announced by the clang of an old brake drum (the kitchen is happy to prepare a pack lunch for hikers), guests are free to do whatever they like: ride, hike, or fish in the trout-stocked pond; play tennis, badminton, table tennis, croquet, or horseshoes; or just laze away a morning or afternoon reading or rocking on the front porches of the older cabins or on the prow-shaped decks of the brand new ones. With 1,000 acres, there is plenty of breathing room for everyone.

About the only organized activities other than half-day and day riding options are the occasional evening square dance, hayride, or story-telling session. We were sorry to have missed the all-day hiking trip, given from time to time during the summer by a professional naturalist who focuses on the birds, wildflowers, and geology of the region. One morning Liet and I strolled the paths, wandered around the stable area, and lingered a while on the road above the ranch to watch some of the horses grazing in their pasture. Then we set off in our car to explore a little of the surrounding region. (For some of the many things to do beyond the ranch, see box on page 72.) When we arrived back at Cataloochee at the end of the day, after spending the afternoon visiting crafts shops, we felt as though we had come home.

We loved our two-room chinked-log cabin, named Pond House *(Continued on page 90)*



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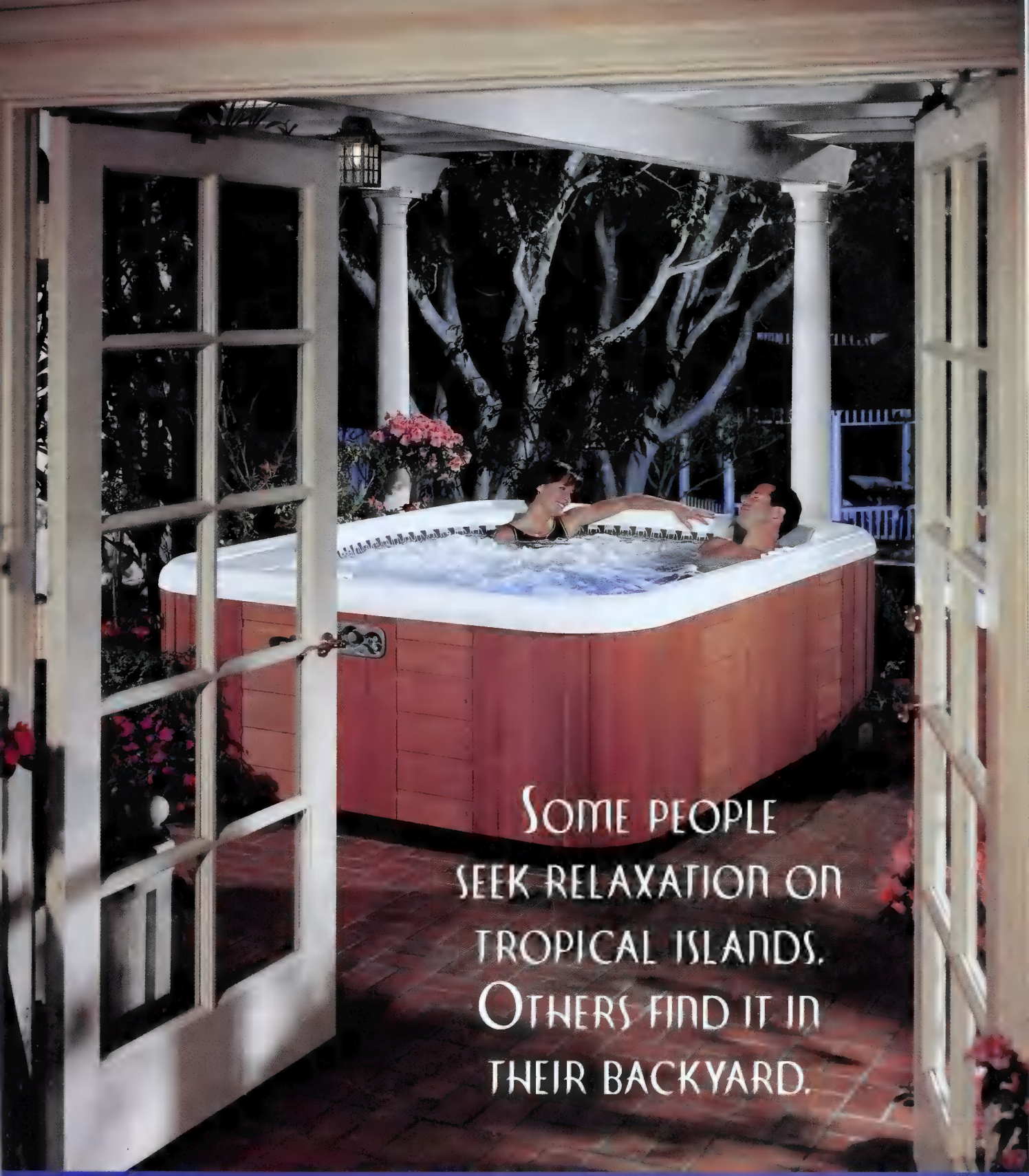
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A PERFECT MATCH

For a restaurant in the home of the old Le Cirque, Patrick Naggar's design is as original as Daniel Boulud's food

By Christopher Petkanas

It took Daniel Boulud to bring Nantucket scallops, polenta, and blood oranges together on one plate. And it took Patrick Naggar to design a restaurant where such high-wire imaginings would be at home—and possibly even taste better.

The result of their collaboration was recently revealed with the opening of Daniel, Boulud's new $10-million venture in the former Mayfair hotel in New York. The hotel was the original home of Le Cirque, where Boulud made his name in the 1980s. Raised outside Lyons on a farm whose courtyard was given over to Café Boulud, the classically trained chef earned four stars from *The New York Times* for each of his two previous restaurants.

A Frenchman who had never designed a restaurant, Naggar took his cues from the Mayfair's shabby if landmarked 1926 Renaissance-style decor. "But the feeling was rather Spanish and over the top, whereas I wanted something more Italian and elegant—quattrocentro Italy seen through a modern lens," says Naggar. "The rich, earthy colors and certain decorative elements, like the velvet curtains with a deep brocade frieze, were inspired by those you see in paintings by Giotto, Carpaccio, and Piero della Francesca. I conceived Daniel not as a public space but as a series of rooms in a private villa. It could be Venice, it could be Etruria, it could be Rome."

The dining room's main feature is a wraparound arched colonnade creating two seating areas, one for "actors" in the sunken courtyard, the other for "spectators" in the loggia. An elaborate coffered ceiling is made up of 112 plaster squares, painted to suggest terra-cotta and patterned with fleurs-de-lis, rosettes, and whorls. Chairs whose scooped-out backs finish in playful horns are intentionally underscaled so that Daniel's see-and-be-seen constituency is as visible as possible. ■

Daniel, 60 East 65th St.; 212-288-0033. Dinner for two, $180.

Clockwise from top: Arches frame a 2nd-century peacock mosaic. Naggar-designed Bernardaud porcelain repeats dining room colonnade and the restaurant's logo. Gold-leaf bar has "piano key" Corian edge. For Naggar, his bar sofa is "pure Venice"; he designed the chairs to facilitate swinging from side to side in conversation. The designer and the chef.



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PUTTING UP FRIENDS

A common reader ponders the housing of books: how we ought to treat them, what shelf-fellows they prefer, and what they tell us about their owners

By Philomena Friedman

The perfect houseguests. Of unchanging mood, present at any hour if we want them to be, and content to be without us when we don't. And if we wish, they will stay forever.

They are, of course, our books, and all of the people and the scenes and the ideas that inhabit them. Authors and characters, friends we have never actually met, but some of whom we know better than we know our own families. Since they are staying with us, we must see to their quarters.

Putting them up is a responsibility that comes with many pleasures. First of all, sensual ones: looking at and touching the books. A decorator's pleasures: arranging them and a room to mutual advantage. Happy surprises: rediscovering old acquaintances we haven't thought of in years. Down-home fun: finding the best places to put them is a lot like the rainy-day-at-the-beach game of making up guest lists for imaginary dinner parties. At table, would you put Jane Austen next to Heathcliff? Never. It would take her twenty minutes to set him straight and *Wuthering Heights* would be ruined forever.

But should there be a space next to Miss Austen on a bookshelf, surprising people might fit right in, say for example, Huckleberry Finn. Huck would instantly reckon that Jane had plain common sense, and she'd find him "good value." But before we ever get down to thoughts of which authors belong exactly where, most of us are likely to sort books into categories—plays together in one place, poetry in a different one, and so on to a large category of things that don't fit anywhere else. A happy degree of slovenliness contributes to the charm of a house full of books. Unless you live in a public library, total order among books is not a congenial thing. This is why, according to one of the few laws of the universe that is small and warm, having stacks of books all over your floor does not make you a slob. To the contrary, it suggests a pleasing lack of calculation, a guilelessness that is the opposite of the lies we suspect we are being told by books on a coffee table.

Any basis for arranging books—literary genre, color, height, subject, author's surname—is as legitimate as any other. We are the masters of our books and our love and respect for them make us responsible for their well-being. Keeping books from being damaged primarily means protecting them from light and damp, both of which can be done without extraordinary means. Books should not be kept in direct sunlight. If they must be [illegible] area, shades are



Designer Mariette Himes Gomez (above) has two and a half walls of bookshelves in her country library. Keep your shelf width under 36 inches, she says, lest they sag.

urgently needed on either the windows or the bookcases themselves. If fluorescent lights must be used near books, they can be fitted simply and cheaply with filters to block their ultraviolet rays. Generally books are most comfortable in the same circumstances that people are, in moderate temperatures and with relative humidity below sixty percent.

Not every house is a proper home for books. Well-loved or valuable volumes should be kept out of beach houses, for example, because these are typically damp places, and humidity is inimical to books. Poignantly for a bibliophile, one of the most beautiful of all American houses, Frank Lloyd Wright's Fallingwater, is a poor place for books. The thing that makes the house beautiful, its lovely unity with the waterfall over which it stands, is the same thing that makes its bookshelves suitable only as points of passage. The books that >

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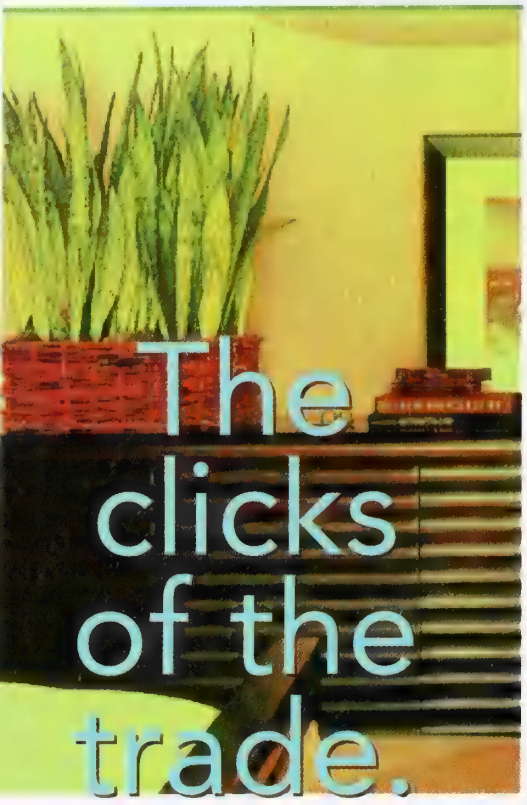


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are now in the house show the effects of humidity. Though a person with more passion for books than for architecture might be tempted to rename Wright's masterpiece "Rising Damp," it was surely a heavenly place to read.

Fallingwater was a weekend house, where treasured books that were brought on Friday evening must have been taken away again on Monday morning. What is a little hauling back and forth to someone who loves to read? Think of Mark Twain going West by stagecoach, the heaviest thing in his luggage a dictionary. Or Richard Burton—not the orientalist, but the actor—who claimed never to travel without a complete set of Shakespeare in his luggage.

The threat of humidity should also bar books from basements, attics, barns, garages, and bathrooms. Well, not bathrooms. For at least two reasons, books are a necessity in bathrooms: first, to fill random memory gaps, like Ted Williams's lifetime batting average or what Friday's child was (.344; loving and giving). Books also provide visitors a quick way to assess the character and taste of new acquaintances. Pleasantly routine selections—*The Baseball Encyclopedia*, *The Oxford Book of Light Verse*—reflect a pleasantly routine side to their owners; a battered copy of something like Rose Macaulay's *The Towers of Trebizond* is so promising it makes a peek at the bedside table feel like research rather than snooping.

Since nothing except his or her own preference finally counts with a real reader, there can be no standard rating system for other people's books. Still, nothing prevents us from drawing individual conclusions about their owners. Even as we piously profess the sanctity of personal taste, our own favorites seem to us so wonderful that any fair person must recognize that owning them bespeaks real discernment. Should the further research to which Rose Macaulay has lured us turn up, say, the Maurois biography of Disraeli, Reader, would you not begin to think of a serious relationship?

Fine or valuable books should certainly not be left lying just anywhere. The only volumes that can guiltlessly be treated in that way are what the book trade calls, rather charmingly, "hurt" books: worn or damaged copies. Bathrooms and screened porches are the natural milieus for inexpensive paper-bound duplicates of loved books of which we have better editions elsewhere. Duplicates are essential to a comfortable home library, especially for the reader who lives on more than one floor. There are some books that you simply want to be able to put your hand on wherever you are, even in editions held together by rubber bands.

Two or three copies of the Shakespearean sonnets and a good collection of quotations, often in disreputable condition, are likely to be found scattered through any house that is filled with books. Naturally, beyond a few such common choices, the names of these duplicates vary enormously. There is at least one small personal library in New Hampshire that has a copy of Chesterfield's *Letters to his Son*—complete in two volumes—on each of three floors. Whatever they do for their owner, they provide his friends with cause for a great deal of speculation. No one asks why he has them, assuming that the mystery is probably more intriguing than its explanation.

If truth be told, most 20th-century readers are likely to spend more time with Bill Cosby's ghost writer than with Lord Chesterfield, and many of us have secret weaknesses for books we consider below us. We are embarrassed about trashy things we read, tempted to hide them behind other books. Should we really be so embarrassed? An occasional "good wallow" in trash was found to be not just a pleasure but a necessity by that most refined of readers, Virginia Woolf, who loved an afternoon on the wilder shores of romantic fiction.

The marvelous Lord Macaulay, apparently as formidable a reader as a writer, seems even to have reserved a particular time for what *he* considered light reading. As the story goes, when asked his opinion of some three-decker history, Macaulay allowed that it was a good book if not a great one, "the >

sort of book," he added famously, "that you read at breakfast."

People who read at meals obviously require books in their kitchens and dining rooms. Except for cookbooks, which must be treated as users' manuals, books that live in the kitchen should best be in ragtag condition when they arrive there, so that they become only more lovable when oatmeal has stuck a few of their pages together.

The dining room is something quite different. It is a natural library, with books the silent suggesters of harmony and beauty and wit that provide a perfect setting for the pleasures of food and drink. Enthusiastic readers often line their dining rooms with books. Roger Rosenblatt, thanks to PBS perhaps the contemporary American most famous for his love of books, has done that in his Manhattan apartment.

Precisely where to put each book is a non-problem. Books that are loved will arrange themselves. With the help of occasional light lifting, Jane and Huck will make their own ways. From whichever shelf she may be fetched to beguile an admiring reader, Tolstoy's Natasha will find her way onto other shelves, now in a study, another time in a bedroom, until she eventually reaches just the right place and there she will stay. A reader always knows when a right place has been reached. And even the most sober-sided of us occasionally suspects that the book knows too.

Our principal task as their host is to provide books with the shelves on which they will make themselves at home. Shelves should be high enough and deep enough to let air circulate freely around them. Beyond that, there is only one useful rule for them: provide more than you expect to need. If you build them, the books will come. And if you don't, they will come anyway. ■

Philomena Cameron Friedman, who was once in the rare book trade, has written four Thoughts of Home essays for House Beautiful; the latest appeared in our January 1999 issue. She and her husband live in New Hampshire.



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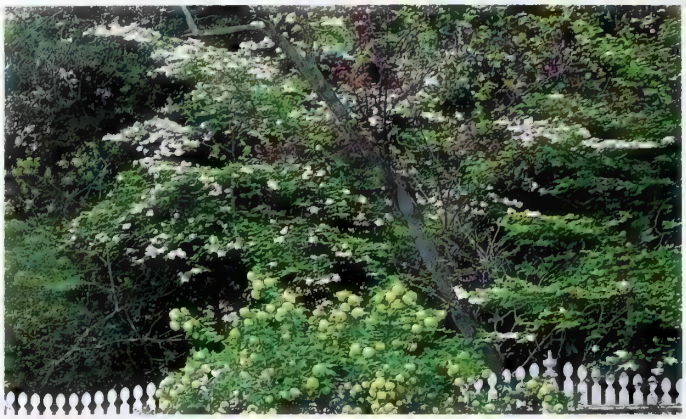
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TREE LOVER

Forget the myth about the cherry tree. George Washington's landscape at Mount Vernon proves that he was a dendrophile

By Mac Griswold





Today the cupola-topped Mount Vernon (above left) looks as it did when Edward Savage painted George and Martha Washington crossing the bowling green in 1792. Clockwise from top: Dogwood and redbud, a favorite Washington combination, bloom with viburnum in April. A white mulberry planted by Washington. A catalpa flowers in May.





When the Mount Vernon Ladies' Association and the curators of the historic house began planning a yearlong commemoration for 1999, the bicentennial year of the death of George Washington, they decided to honor him by separating the man from the myth. Exhibitions, events, and books were planned to restore Washington to his human form—to show him as a hospitable host as well as a public figure, a builder and a battlefield commander, a farmer and a Founding Father. *(See page 88.)*

As part of their plan, the MVLA and curators commissioned Mac Griswold to write a book about the landscape Washington designed and planted—the upper and lower gardens (one for flowers and ornamentals, the other for vegetables); the bowling green defined by curving serpentine drives on the west front, the groves on the river front. As Griswold discovered while doing research for Washington's Gardens at Mount Vernon, *to know Washington as a gardener is to know him intimately. Written records abound because he was away from home so much—eight years during the Revolutionary War, eight years when he was president—during which he not only wrote a constant stream of letters to his plantation managers but also kept a diary. The following excerpt from Griswold's book details Washington's landscaping achievements with his beloved trees and shrubs.*

By 1799, the last year of George Washington's life, his plantation on the Potomac measured [illegible] acres and was divided into five farms, with the 500-[illegible] Home Farm used as a gentleman's park. Washington, at 67, had been working his fields and shaping his landscape for 45 years. Its pattern was probably engraved on his heart, and at the center of that map of the heart was "Home House," as he sometimes called Mount Vernon.

When Washington inherited his estate in 1761, the grounds surrounding the main house were very different from what they are today. Twice during his lifetime he transformed the gardens, circulation patterns, plantings, and fields, first with a design that was clearly axial and pleasurably geometric. This work was finished during the 1760s and coincided with the initial architectural renovation of Mount Vernon, which doubled the size of the house. The symmetrical formality of the completed landscape set out a human order against the not-too-distant wilderness, miles of forest that lay westward, above the falls of the Potomac.

Across what would later become the curvaceous bowling green, a straight drive, flanked by rectangular walled gardens, led directly to the west door of the house. This handsome and regular layout would have been considered old-fashioned by the English gentry in the 1760s, but in America only a handful of estates could have been called >


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Work on the gardens continued during the Revolutionary War, carried out in Washington's absence according to letters he wrote to his manager

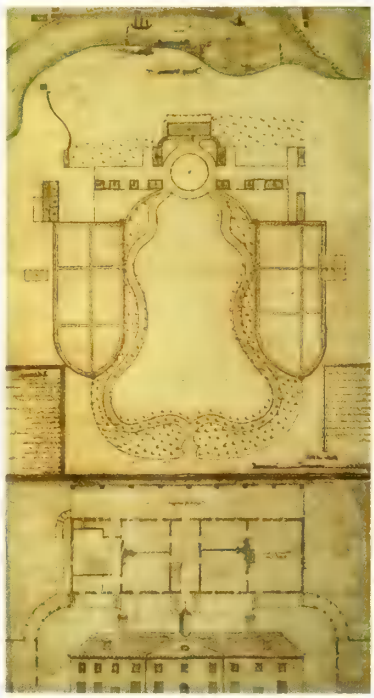
"landscape gardens," those laid out with unenclosed views or asymmetrically massed plantings or sinuous design.

The second phase of landscape began in 1774 and lasted until 1789, when Washington left for New York and the presidency. It coincided with his second and very ambitious architectural remodeling, which produced the cupola-topped Mount Vernon we see today. Work on house and gardens continued during the Revolutionary War (1776–83) and was carried out in Washington's eight-year absence according to his letters to his manager and cousin, Lund Washington, which were often written from encampment battlefield.

The new design—a true landscape garden although still symmetrical—was very much in progress when Washington returned in 1783. He oversaw its completion, and by 1789 the bowling green was framed with several hundred trees and shrubs. This was not an easy task when there were so few nurseries on the entire continent of North America. Like his contemporaries, Washington dug saplings and young shrubs out of the woods; was given seeds, plants, and cuttings by friends and admirers; and had both plants and seeds shipped from England.

On his daily ride around the five farms, Washington never missed a chance to admire the woods and fields and to look for possible transplants, as this diary entry for April 26, 1785, shows: "The blossom of the Red bud are just beginning to display. The Dogwood blossom tho' out makes no figure yet: being small and not very white. The flower of the Sassafras was fully out and looked well. An intermixture of this and red bud I conceive would look very pretty."

For the landscape design he used not just his wild surroundings as a model, but also his knowledge of other Virginia plantations and his astute observation of gardens up and down the colonies during his wartime service. He doubtless also consulted his copy of Batty Langley's *New Principles of Gardening* (1728), a serviceable and chatty English guide to the landscape garden with, as its subtitle explains, choice directions for *The Laying out and Planting of Parterres, Groves, Wildernesses, Labyrinths, Avenues, Parks, etc. after a more Grand and Rural Manner, than has been done before.* A clue that Washington relied on the book is his use of Langley's terms to describe his own features: groves, wildernesses, and labyrinths.

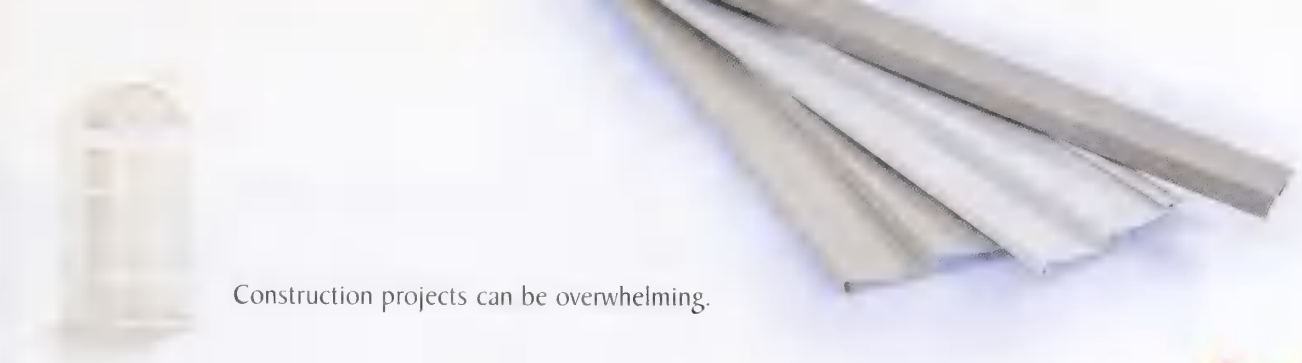


Mount Vernon and its landscapes have changed little since this plan was drawn in 1787 by Washington's friend Samuel Vaughan. It shows the house, outbuildings, forecourt circle, and bowling green bounded by the swooping curves of serpentine drives. Upper and lower gardens are shaped like pointed arches. Vaughan made one mistake, however, which Washington pointed out: "The plan describes with accuracy the house, walk, and shrubberies, etc., except in the front of the lawn, west of the Ct. yard. There the plan differs from the original; in the former you have closed the prospect with trees . . . whereas in the latter the trees terminate . . . leaving an open and full view of the distant woods."

Washington's two main landscape efforts were the river-front groves north and south of the house, and the 417-foot-long entrance-front bowling green, fringed with trees and shrubs. Arranging these in graceful groups seems to have come naturally to Washington from the start, perhaps because he knew the growth habits of most of what he planted. The groves framed the house from the river and screened the lanes of outbuildings on either side of the mansion. The trees and shrubs around the bowling green framed the house as it appeared from the approach road. Of all the separate landscape plantings, the bowling-green ensemble is Washington's most ambitious effort. These plantings were started in 1785, following the groves, which were first set out in 1776. Each project took years of successive replantings to achieve final form, mostly because of transplanting losses.

Accustomed as we are to thinking that what gets put in the ground will generally survive, we may find it hard to imagine the wholesale disasters that befell plants in the 18th century. If the plants were coming from England or other colonies, what generally did them in was shipping time, not to mention the difficulties of watering large areas before the invention of the hose. (The scale and speed of Washington's endeavors would have been impossible without the Home House slave work force and additional hands pulled from the other farms for the "Waggonloads" of young trees). Then, too, 18th-century gardeners were planting experimentally in a way that is impossible to conceive of today. So many plants were new to them, and they had little or no cultivation instruction to go on.

And bad weather played its part. In the spring of 1792, during his first term >



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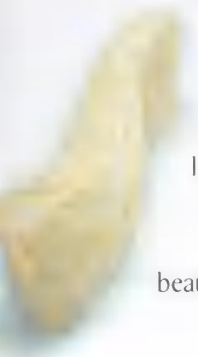
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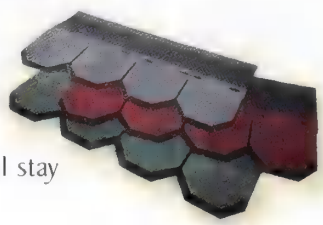


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Highlights

Calendar of Events

"Great Style"
Washington Design Center
April 10, 1999
Washington, DC
&
San Francisco Design Center
May 7, 1999
San Francisco, CA

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"New Trends In Color And Fabric"
Lord & Taylor
424 Fifth Avenue, 11th Floor Theatre
New York, NY
Thursday, April 22, 1999, 6:00 pm

Join **Jones New York** and *House Beautiful* for a special presentation incorporating "New Trends In Color and Fabric" at **Lord & Taylor**, New York. Enjoy an informative seminar from a *House Beautiful* editor and a special preview of the latest **Jones New York Sport** collection. Guests will also have the opportunity to receive a *House Beautiful* "Great Style" book with a purchase from **Jones New York Sport**. For more information and reservations please call 212.382.7670.

Carmel Garden Show
Quail Lodge Resort and Golf Club
Carmel, CA
April 30 - May 2, 1999

House Beautiful will present expert advice and gorgeous displays on how to extend interior style and elegance to the garden. A private preview party will be hosted by the Monterey County Vintners and Growers Association on Thursday, April 29th from 5:00 - 8:00 pm. For more information and tickets please call 408.625.6026.

The Huntington Library, Art Collections, and Botanical Gardens
Huntington Library
San Marino, CA
May 8 & 9, 1999

Hundreds of exotic orchids will be on view during Mother's Day weekend at The Huntington's annual orchid festival. The two-day event, sponsored in part by *House Beautiful* and the **Oldsmobile Bravada**, will feature lush floral displays presented by four Los Angeles-area orchid societies and by some of the largest commercial growers on the West Coast. For more information please call 626.405.2141.

Washington Design Center's "Spring Kitchen and Bath Event"
May 13, 1999
Washington, DC

On Thursday, May 13, The Washington Design Center and *House Beautiful* will be sponsoring an evening cocktail reception celebrating the opening of the new Kitchen, Bath and Building products floor. Meet Jane Ellis, *House Beautiful*'s Entertaining Editor, who will be signing copies of her book, "Entertaining With Great Style". Proceeds for the event will benefit a local charity. For more information please call 202.646.6119.

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as president, Washington ordered 106 trees and shrubs from the Kingsessing, Pennsylvania, nursery and botanical garden of John Bartram, the foremost plant collector of his day. Most died that summer in a fierce drought. In the fall, Washington wrote to his superintendent, telling him to expect 97 replacement specimens.

Despite such mass losses and a survival rate that Washington himself once noted glumly as hovering occasionally at 50 percent, enough trees and shrubs eventually took hold at Mount Vernon to satisfy their eager planter's dreams. Some are there still—thirteen survivor trees in all. They include a massive pair of tulip poplars along the serpentine drives and a large white mulberry shading the western end of the upper garden. An imposing weeping boxwood with pendulous branches stands on the bowling green near the gate to the lower garden. Now nearly twenty feet tall, it is probably a rootstock scion, survivor of a gift from "Light Horse Harry" Lee, Colonel Henry Lee Jr., of nearby Stratford Hall.

While he was cooped up in Philadelphia in 1787, during the hot months of the Constitutional Convention, Washington had visited Bartram's nursery (which still exists as a museum) for the first time. It was, Washington said, "stored with many curious plants, shrubs and trees, many of which are exotics," but he also noted that it was "not laid off with much taste nor was it large." During his first presidential term he visited the Prince Nurseries in Flushing, New York. He wrote that "The shrubs were trifling, and the flowers not numerous."

Both brief comments amplify what he wanted at home: understories of shrubs frothing with bloom and fragrance beneath thickets of trees. He also wanted his trees more baroquely crowded than a similar stand would be today. The black locusts in the north grove, for instance, were planted only fifteen feet apart, "thick enough," as he instructed his manager and cousin, Lund Washington, in December 1776, "for the limbs to Interlock when the Trees >

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Washington wanted his trees more baroquely crowded than a similar stand would be today. Locusts in the north grove were planted fifteen feet apart, "thick enough for the limbs to Interlock when the Trees are grown"

are grown. . . ." They screened the north lane with its outbuildings, a noisy, pungent work area, from the house itself.

In the south grove, in addition to more black locusts, Washington planted 27 southern magnolias and many weeping willows. We can see today, beyond the washhouse yard, the variety of form and foliage that Washington wanted for the south grove when he wrote to his manager in 1776 to plant "all the clever kinds of Trees (especially flowering ones) than can be got."

Similar thick plantings filled the long, narrow, curving areas between the serpentine driveways and the garden walls, spilling over onto the bowling green itself at certain points and shading the drives. The sections nearest the house were called "shrubberies." The westernmost ones were "wildernesses," a description that seems overstated, given the size of the space: 108 feet at their widest points. But when gardeners broke with the Italian Renaissance tradition of planting trees in regular patterns and began to put them in slightly random order they wanted them to look "wild." This meant, as Langley wrote, "as if Nature had placed them there with her own hand."

Records indicate that between 1785 and 1788, 120 to 150 trees of different species were planted in these narrow areas, and who knows how many shrubs. The plants, spaced only about ten feet apart, included southern magnolias, American hollies, small flowering trees such as the native fringe tree and franklinia; large shrubs like the native black haw, European guelder rose, and Rose-of-Sharon. When the major planting was done, Washington "levelled and smoothed" the bowling green and sowed it with "English grass Seeds."

As much as Washington loved trees, however, he also clearly loved open spaces, "prospects," as he called them. Where did he learn about vistas and their importance? He must have gained much from his experience as a surveyor and as a horseman riding cross-country. But surely he also learned from his experience as a military commander. He was used to deploying troops over a landscape whose features—hills, bogs, rivers, woods—had to be grasped as a tactical whole.

Mount Vernon looks good from every angle. Within the plan of larger prospects, such as the wide vista above the river on the east or the [illegible] view across fields on the west, there are many micro-vistas, expansions of fields of vision, alternations of shade and sun, glimpses of roofs, or gates, or peaceful pastures, or [illegible] pastures. All are visual promises that may not [illegible] conditions but instead contribute a constant [illegible] of delighted movement. ■

SEPARATING MAN FROM MYTH

"Treasures From Mount Vernon: George Washington Revealed" An engraving called *The Apotheosis of Washington* depicting the man as a god typifies the deification that Mount Vernon curators are trying to deconstruct with this display of paintings, letters, and memorabilia. We see not only a great leader but a man writing to his tailor in London describing the "genteel suit" he wants. Especially delightful are letters of ladies and friends who describe him as a keen dance partner, a flirt, an honorable friend, and a devoted family man. A miniature replica of Mount Vernon is so exact in every detail it's possible to see clearly what attention Washington lavished on his house, from paint colors down to the dining room chairs covered in a replica of the original fabric. *Dates:* March 23, 1999–June 6, 1999, Huntington Library, San Marino, California; July 1, 1999–September 19, 1999, Virginia Historical Society, Richmond, Virginia; October 14, 1999–January 6, 2000, Atlanta History Center, Atlanta, Georgia; January 28, 2000–April 23, 2000, Chicago Historical Society, Chicago, Illinois.

"George Washington: Architect" at the The Octagon Museum, Washington D.C. The first part of this exhibit, which focuses on Washington as a self-taught builder, documents the remodeling of Mount Vernon and provides a perfect partner for Mac Griswold's book because Washington thought of house and landscape as a whole. The second part of the show illustrates Washington's role in making Washington, D.C., an architecturally important city. He supported L'Enfant's radial plan and chose James Hoban to design the imposing White House. *Dates:* Through July 4, 1999, at the Octagon Museum, Washington D.C.

Gardening Days at Mount Vernon Guided landscape and garden tours of Mount Vernon are a part of Historic Garden Week in Virginia. A large outdoor plant sale includes cuttings from boxwood planted by Washington as well as herbs, perennials, and seeds from the upper and lower gardens. *Dates:* April 17 to May 2. Mount Vernon garden tours run from April 1 to October 31, 1999.

The Funeral, Mount Vernon, Virginia A reenactment of Washington's funeral procession will conclude the 1999 bicentennial with mourners, pall-bearers, cannons, a rider-less horse, and a re-creation of the Episcopal and Masonic service. *Date:* Saturday, December 18, 1999.

George Washington's Mount Vernon (Monacelli Press, December 1998) edited by Wendell Garrett is the first book ever published on Mount Vernon, with essays by experts on its architecture, decorative arts, paintings, and landscape. Pictures by noted architectural photographer Robert Lautman.





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Continued from page 33

blue that worried the painter. "There's a lot of purple in this blue, Mrs. Brenner." Yes, indeed, and the walls glow as the sun moves toward its nightly drop into San Francisco Bay. Tom's office is now the pale blue-green-gray of the new eucalyptus leaves outside. He knocked a wall out of the kitchen and moved appliances and counters so I can stand at the stove and watch the winter storms roll through the trees.

Every night and morning the dogs and I head out onto streets without sidewalks and then into the park. A block in the other direction and the bay gleams below us, spreading out toward the skyline of the city. Sometimes I'll startle a deer or two. Up here the fog swirls as it does in old movies set in London, and drips from branches of the trees. The stars in the night sky over the park are brighter than they are over Oxford Street. A small ridge protects us from city lights. Sometimes I am drawn from my bed to the deck by the voices of coyotes. After all those years of domesticity, this brush with wildness is a thrill.

During the first months, I figured out ways to avoid Oxford Street. But one summer night, with my mind preoccupied, I found myself at the wheel in front of the house, signal clicking for the driveway. There were two unfamiliar cars. The rose hedge was blooming but its wild energy had been severely disciplined. She had replaced the stained glass with opaque panels. Why? What I felt was a kind of numbed surprise. Our old house no longer existed.

I love the smallness of the new house. If I can't find my reading glasses, there are only a few places to look. We don't have room to hang all the artwork. Some pieces now lean against walls and make me feel that we're listening to Miles Davis in a garret. Tom is always nearby, just as he was in our first apartments, and that means we laugh a lot. I guess I'm home again. ■

Nancy Brenner is communications manager for a San Francisco corporation. She has done many kinds of writing—from speeches to video scripts to health articles—but her greatest interest now is in personal essays about family life.

Continued from page 74

because of its location on a crest in front of the trout pond. It is furnished with antique country pieces, and the blond walls are made of thick chinked logs. (The original log cabins bear the adze marks of the local mountain men who hewed their curved sides flat.) A fieldstone fireplace occupies much of one wall in the living room—and a stack of wood on the deck enables guests to burn off the evening chill. (Even in summer, nighttime temperatures can dip into the 50s.) After a day of hiking or riding, the warm, swirling water of the newer cabins' large Jacuzzis offer welcome relief for sore muscles.

On our last night, while Liet and I were sitting at one of several tables that had been moved out onto the terrace for dinner, I knew suddenly what Cataloochee's informal atmosphere reminded me of—a big family reunion. Several of the old-timers had taken it upon themselves to mingle with the newcomers during drinks time, and people were talking as though they had known one another all their lives. And the food is the hearty, satisfying type you are likely to encounter at family reunions—grilled chicken, roast pork and gravy, green beans, cole slaw, cherry cobbler and homemade ice cream, all washed down with delicious spring water. Brief though our stay had been, Liet and I had caught mountain fever. Over coffee, we began talking about a return visit in spring. ■

Dale Mackenzie Brown wrote about Alaska's Camp Denali in the February issue of House Beautiful.

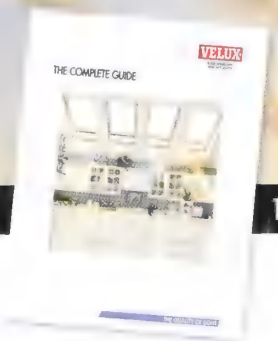
Rates for two range from $145 to $275 per night. Horseback rides are extra. For more information, write to Cataloochee Ranch, 119 Ranch Dr., Maggie Valley, NC 28751, or call 800-868-1401.

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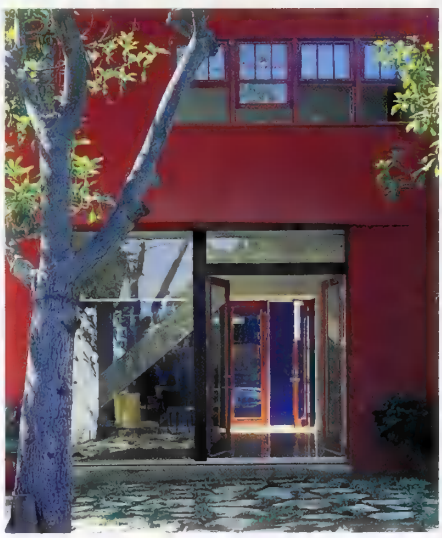
When a pair of studios are added out back, a classic L.A. cottage is preserved

By Martin Filler





A vividly hued studio (top and below) peeks out from behind the original house. A second studio stands across a courtyard, above. Bottom: New plan makes the most of narrow site.

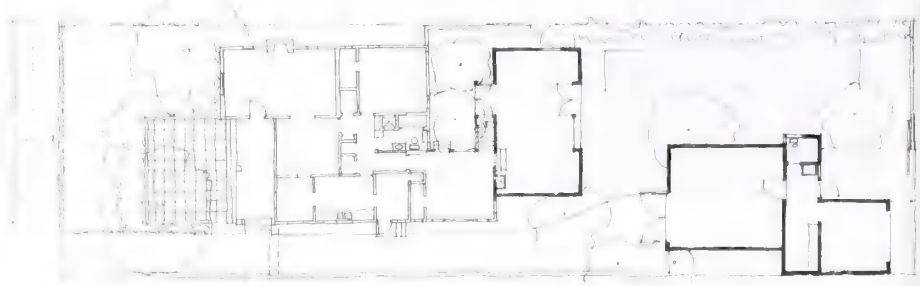


Husband-and-wife architects Hank Koning and Julie Eizenberg found themselves in the intriguing position of redesigning a house for husband-and-wife artists. Samuel Erenberg and Elena Mary Siff approached them about expanding their 1920s Spanish Colonial bungalow, a few blocks away from the architects' own house in Santa Monica, California. The architects' main challenge was how to give artistic distinction to the project on a budget of $184,000, which worked out to an exceptionally low $120 per square foot.

"We decided to do it with strong form and bold color and to forget about expensive detailing," says Erenberg. "Though our means were minimal, it doesn't look like a minimal solution." Respectful of the original white-stucco, red-tile-roofed house, typical of the neighborhood, the architects decided to leave it intact and transform the deep backyard of the narrow plot to give their clients the spacious work spaces they both craved.

For Siff, a simple two-story rectangle with a curving roof parapet—clad in stucco and painted orange-red—was added directly behind the single-story residence, rising above it like a benevolent sun. Economical sand-finish stucco was chosen for the exterior walls instead of the pricier smooth-troweled version, and standard windows were used rather than expensive custom designs. The 500-square-foot studio on the ground floor gives the collage artist ample room for storing her varied materials and assembling her multimedia pieces. On the second floor is the couple's new window-wrapped master bedroom. The views in three directions from that room and the planted roof deck above it are spectacular, encompassing the palm-tree-studded skyline of this low-rise neighborhood.

Erenberg's freestanding 800-square-foot studio/garage easily accommodates his large-scale abstract canvases. The structure is painted white on the outer walls facing a lushly planted courtyard garden. That secluded rear portion of the property recalls the indoor-outdoor architecture of the Mexican minimalist Luis Barragán. The impression is heightened by an elegant lap pool tucked against one wall of the garden, giving that athletic amenity the air of a landscape ornament. "If you're making inside spaces, you're going to create outside spaces," Eizenberg explains, "and it's best to allow the architecture to grow in between." ■





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ALL THAT SHIMMERS

Having hunted down the perfect paper, Anya Larkin uses it to create one-of-a-kind wallcoverings that reflect her singular vision

By Susan Kleinman

When Anya Larkin started her wallpaper company in 1983, virtually everyone in the industry was producing patterns on vinyl. But Larkin, trained in fine art and fashion, was looking for a material that would not only hold her designs, but become part of them. She hunted down Japanese rice paper in an art supply store and commissioned a mill to produce it for her by the roll. "The only way to create something beautiful," she says, "is to start out with something beautiful."

After Larkin conceives of one of her geometric or nature-inspired designs, artists translate it into a silkscreen, stencil, or woodblock. Then artisans use these templates and apply as many as ten custom-mixed colors—water-soluble paints, metallic powders, and gold or silver leaf.

The process is lengthy and involved—but the importance of every step is borne out by the finished products. Thanks to the draftsman's precision, Anya Larkin's "shagreen" pattern looks like real sharkskin. The ten coats of paint that go into the Equinox pattern ensure that it resembles patinated tilework. And because the metallic powders are hand-blended and the silver leaf painstakingly applied, they seem to create light, rather than simply reflecting it.

Despite their custom-work price tag, Larkin's papers have sold well, and she is creating a line of Miami-bright papers and a collection of vividly hued rugs. Her other current project? Finally getting Anya Larkin paper up on her own walls. ■

New York designer Anya Larkin (below) surrounded by her gleaming wallpapers, the result of up to twenty different steps, including block printing, stenciling, and hand-leafing.







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TALENT



The undisputed high point of a recent trip to Paris was our visit to the apartment of designer Michelle Halard and her husband and business partner, Yves, whose enfilade of rooms overlooks one of the city's most romantic neighborhoods.

I was momentarily disoriented as we entered her colorful salon, for in the short time since our Paris editor had photographed the apartment for this issue, Mme. Halard had already replaced the mustard serge on a pair of armchairs. One was now blue, the other lavender, reconfirming a passion for color in a world gone beige.

Also missing was the pair of cardboard-and-wood chairs, originally made for a stage set, that nestled in the salon windows in our photograph. But I knew they would be back: I had already seen them temporarily positioned in her room for the Biennale, the French decorative-fabrics show that had taken several members of House Beautiful's editorial staff to Paris in the first place.

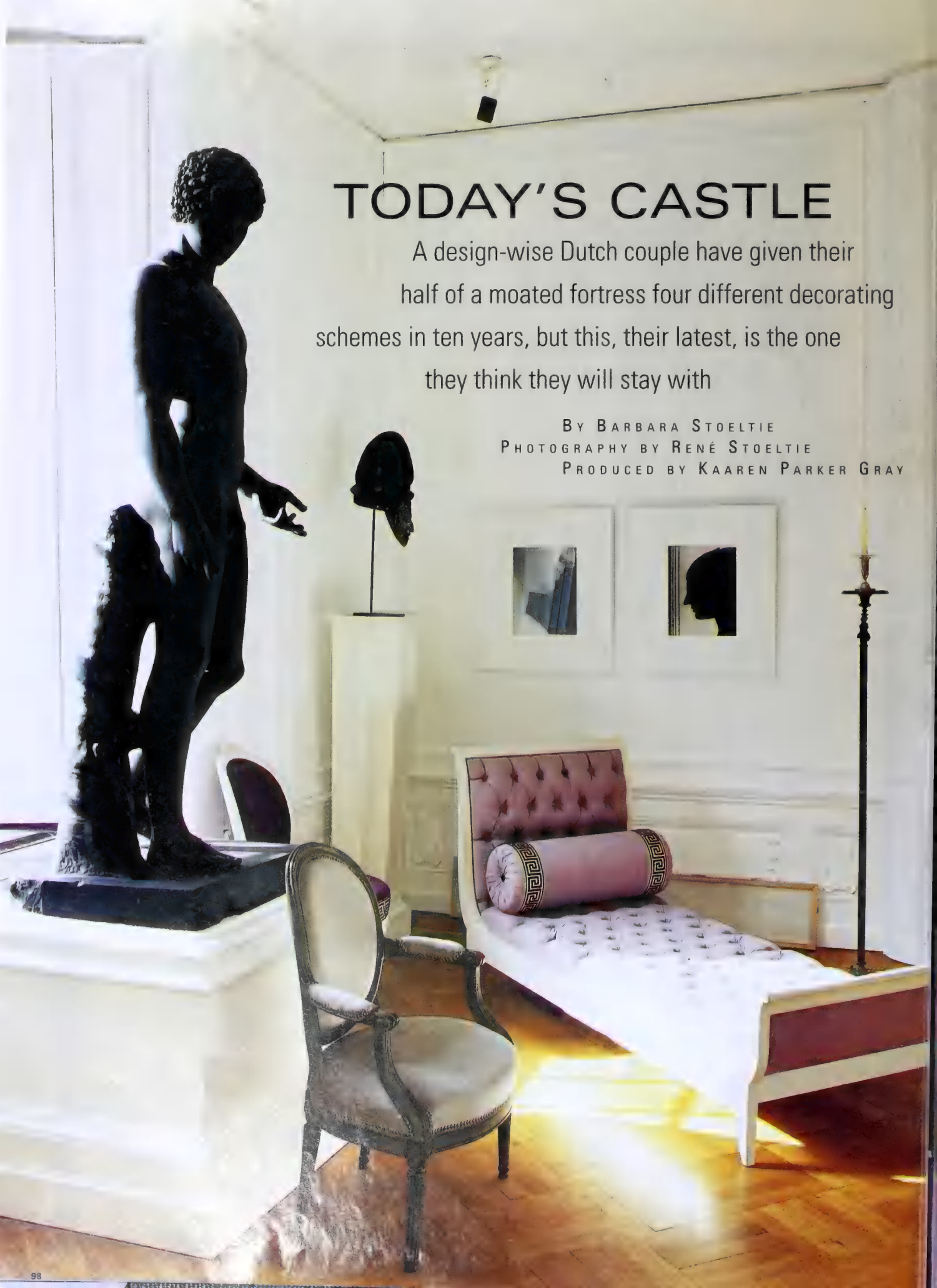
I couldn't resist interviewing Mme. Halard in a casual way. Her answers were always quick and to the point. What was her reaction to today's monochromatic interiors? She simply rested her head on folded hands in the universal symbol for sleep. What about X [a noted designer]? "I like his work, not his character." Where did she get the divine cheese biscuits she was serving with her excellent champagne and red wine? "Out of a box from Bon Marché." (Where all of us naturally stopped on our way to the airport the next morning.)

The homes of confident people like Mme. Halard always reflect their occupants. In addition to the more public Halard rooms beginning on page 106, I found even the bathroom intriguing, with its collection of old family photographs including several of the couple's son, François, as a child. I got to know François almost twenty years ago after he had become a talented professional photographer—not surprisingly after growing up in what must have been very stylish surroundings.

And so the ripples broaden in the wondrous world of decorating and design—talent begetting talent and yielding inspiration for us all.

Louis Oliver Gropp

EDITOR IN CHIEF



TODAY'S CASTLE

A design-wise Dutch couple have given their half of a moated fortress four different decorating schemes in ten years, but this, their latest, is the one they think they will stay with

By Barbara Stoeltie
Photography by René Stoeltie
Produced by Kaaren Parker Gray



A forties chaise wears pink stretch fabric from the Albert Cuyp market in Amsterdam. The Greek key ribbon on the bolster, from Ultra Mod in Paris, is one of numerous black-and-white accents. Opposite: In the drawing room, armchair is 18th-century Provençal. Mask on plinth is African. Two black-and-white photographs by René Stoeltie.



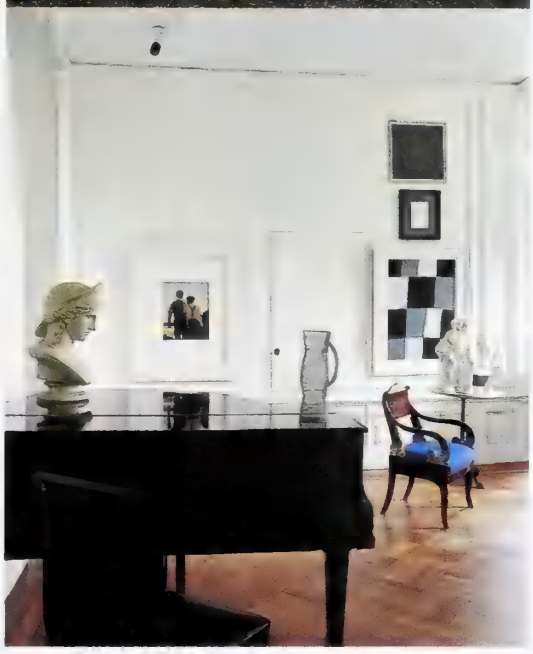
My husband and I are lucky enough to have a Paris flat and a place in Ireland, but our real home came to us through an ad in the newspaper: "Apartment to let in 17th-century castle." Being insatiably curious about anything new to look at, and always mindful of the next design book René would photograph and I would write, we made a date to visit right away. Who could have resisted the charms of a little Dutch village, its Gothic church surrounded by peaceful meadows and orchards, and down a driveway half hidden by 300-year-old trees, a castle that could have been lifted from an old Dutch painting? Not us.

We hardly listened to the agent for we were too busy lapping up the Louis XV paneling, the window proportions, the carving on the doors, and the staggering view. Looking back, we couldn't tell you a thing about the formalities of signing our very long lease, but our memory of finding a nest of ladybirds behind one of the inner shutters is vivid.

These days, when we look through the scrapbooks of previous furniture installations in our half of this castle, we find it hard not to smile. Was it really so beautiful, that Louis XVI reclining sofa covered with striped cotton and the chichi French chairs upholstered with fake leopard skin? And how about that evocation of ancestral rooms with their walls covered in Laura Ashley's Summer Palace wallpaper and their accumulation of antique furniture and "family" portraits? This time we have settled into a clean, up-to-date version of our favorite neoclassical style, and after two happy years I don't think we will need to change again.

We travel so much in our work and are tempted so often that it is hard to remember which vanload of our indulgences yielded which pieces of furniture. The large gesso statue representing the Hermes of the Capitoline came from an antique shop in The Hague, that's certain. Did the pink milk glass lamp really come from a junk shop in Prague? We're not sure.



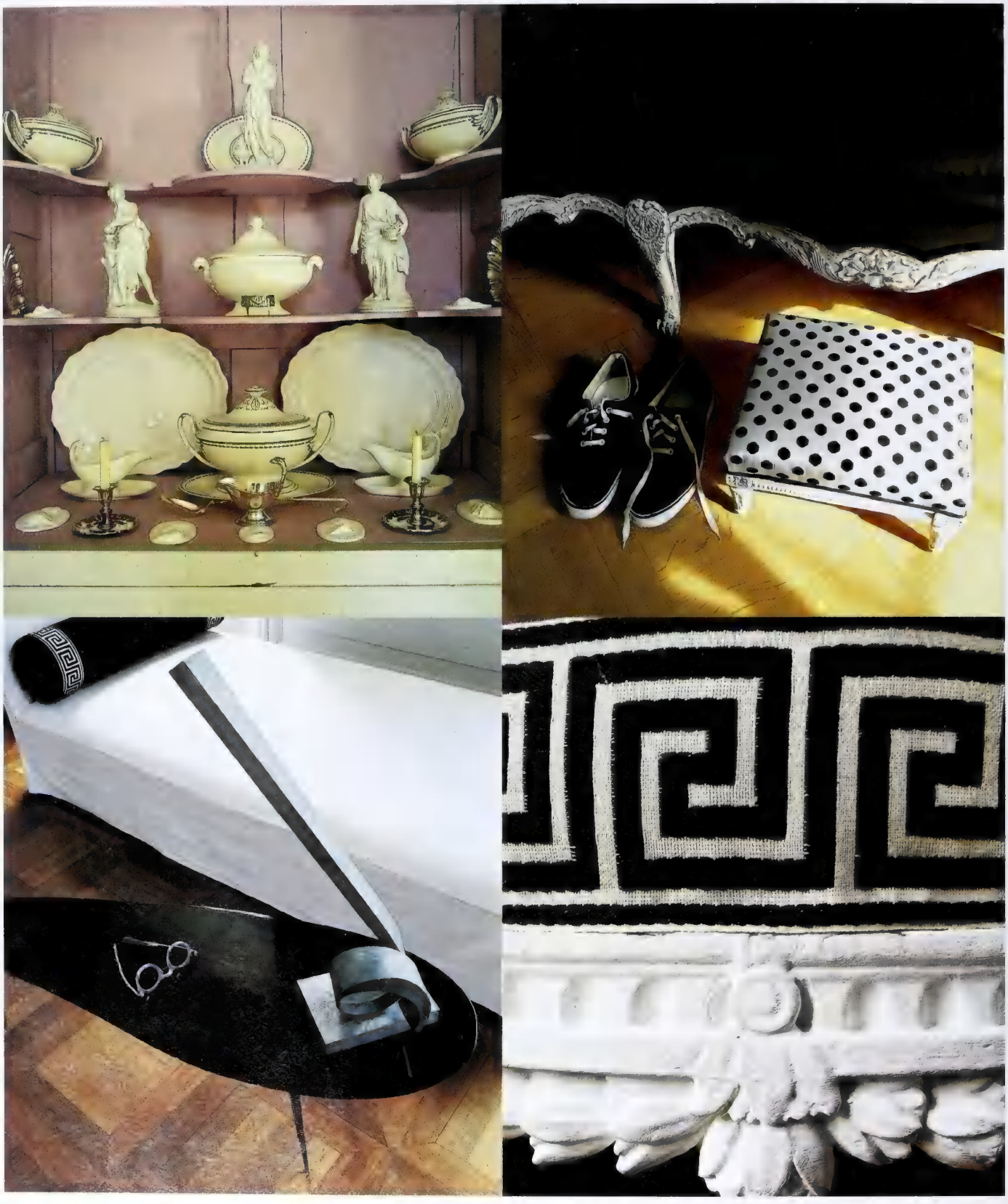


But whatever people possess, an interior always starts with a floor plan and a color scheme, and in choosing our palette we confess that we have picked the brains of a few tastemaker friends. So, thank you, John Saladino, maestro of the offest of off-colors, for we have stolen your taupe gray for our bedroom walls. Thank you, Frédéric Méchiche for having told us about the neoclassical splendors of Swedish manor houses and of Weimar Biedermeier. You were right to open our eyes to the pale Gustavian colors that go so well with the northern light that enters our oversized windows.

René and I swore that one day we would live in a three-dimensional black-and-white picture, but after slaving away for weeks on stepladders, we suddenly realized that four layers of matte white emulsion could form the perfect backdrop for a few warm accents. So we added a pink-and-white neoclassical frieze, painted the inside of an 18th-century armoire in Madame de Pompadour's favorite pink, and asked our seamstress to produce a salmon-pink quilted coverlet. Then the Russian Biedermeier chair we unearthed while living in Prague got a new seat of true blue cotton, and René showed unendless courage and patience embellishing our inner shutters with more pink plus gold. Finally to add drama to our decorative scheme we bought yards and yards of striking black-and-white ribbon ornamented with a Greek key and used it lavishly on chairs.

In our drawing room, a Parian bust of Juno presides serenely over works of art as well as a collection of unglazed porcelain figures from the factories of Sèvres, Copenhagen, and Niderviller. Nothing ruffles the calm surface of our surroundings, and past our windows the eerie quietness of the forest is waiting. Our city-dwellers' eyes stare wide in amazement as we take long walks through this woodland, meeting an unexpected hedgehog or a frightened deer. At night our ears catch the mournful cry of the owl. In every way this is living *la vie de château*, and all thanks to an ad in the paper.

A corner of the beautifully detailed drawing room (opposite) has doors that did not come with the house but were found at the Brussels flea market. Bust of Juno on the piano is Parian ware (unglazed hard-paste porcelain) c. 1865 from the Copeland factory. The chair in foreground is Russian, c. 1830. The large curly metal sculpture is by Maroeska Metz. Top: A view of the castle surrounded by early-morning mist. Above: On another side of the drawing room, a 19th-century wrought-iron garden table holds a collection of biscuit figurines. On the walls are works of Günther Förg, Jack Vettriano, Richard Long, and Robert Barry. The vase on the piano is contemporary and made of mesh wire. The chair in the foreground is by Jansen, c. 1950.



Details, clockwise from top left: Inside an 18th-century armoire painted Pompadour pink is a collection of earthenware and china crockery (Porcelaine de Paris, Maastricht, and Creil), 18th- and 19th-century silver. The 19th-century rocaille sofa has been upholstered with black chintz, the Louis Seize stool with a fabric for hats. Detail of a chair with more Greek key trim. A fifties table holds an anonymous metal sculpture of the same age, Tsuguharu Foujita's aluminum glasses. Opposite: The bedroom's Louis XV mantel and Régence mirror are flanked by 18th-century giltwood wall sconces. The andirons are silver-plated bronze (circa 1920s). On the mantel stands a Picasso print from the "Buffon Illustrations."





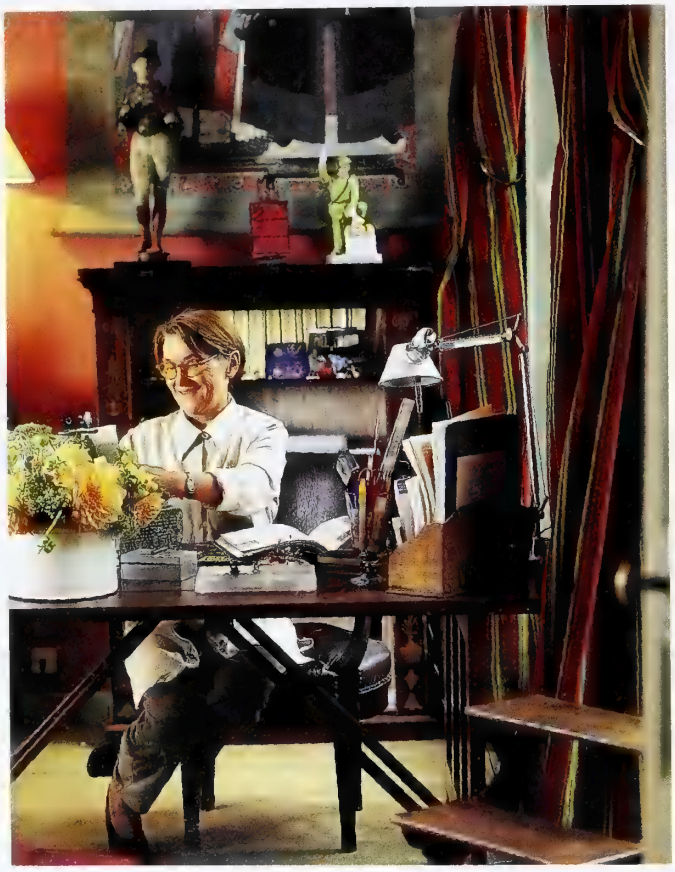
The wrought-metal bed frame was designed by René Stoeltie. Pink 19th-century hanging lamp of frosted glass and brass was made in Czechoslovakia. Large gesso nude is by Dutch sculptor Eja Siepman van den Berg. Opposite: The bathroom's hanging lamp is German milk glass. The column, a 19th-century copy of a Swedish stove, was made to echo a real stove for the sake of symmetry.



COLOR COURAGE

The supremely confident designer Michelle Halard fears no clashes and scoffs at notions of correct combinations—in style or in hue

By Christopher Petkanas
Photography by Thibault Jeanson
Produced by Carolyn Englefield



Design doyennes who have earned their stripes can be coquettish and enigmatic, not to mention maddeningly unforthcoming. Think of Madeleine Castaing. Or Sister Parish. Well, Michelle Halard is not like them.

"I'm seventy years old and have been practicing this métier since 1950," announces Halard in her straight-from-the-hip style. As a Paris-based decorator, stylist, and creator of home furnishings, Halard has had a strong hand in teaching her fellow French that an interest in modernity does not have to mean abandoning tradition. With cool authority and no grandstanding she has made an eloquent, almost inevitable

In the salon (right), Halard (above) adds dollops of color to her trade[illegible] of tradition (crystal chandelier, prie-dieu) and mo[illegible]nity ([illegible]tables, streamlined upholstery). Mustard serge on [illegible] hairs, deep green velvet on walls, sugary tones for the carpet.



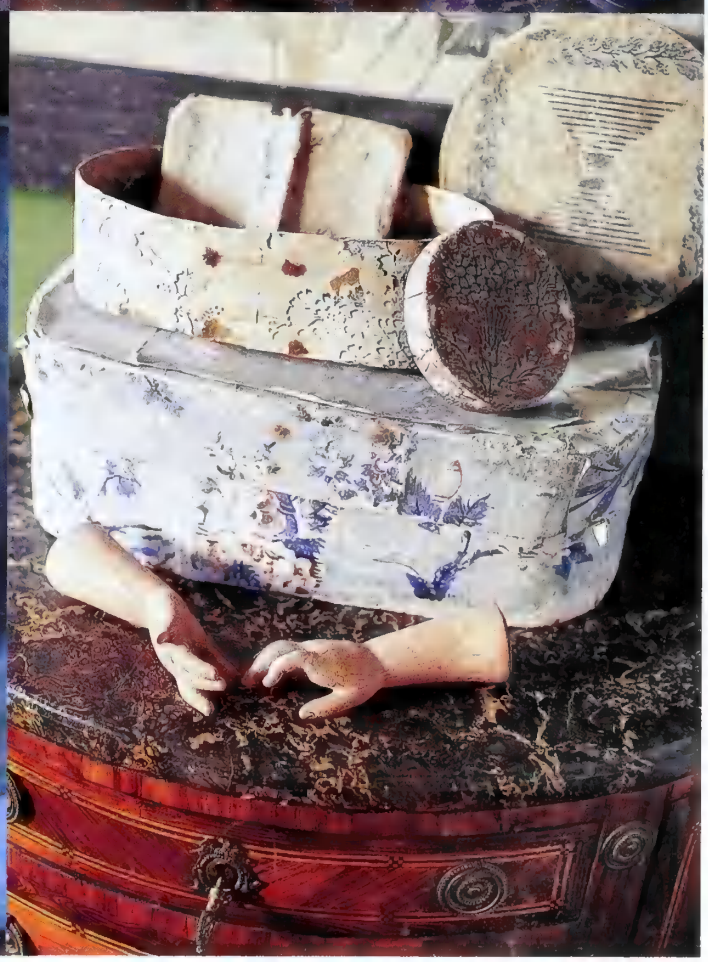


Of the salon's giddily shaped sofa, which she designed, Michelle Halard says: "Clients tell me they love its baroque quality—then turn around and buy a classic Jean-Michel Frank." Opposite, clockwise from upper left: Who cares that the cardboard and wood chair was built for the stage? A painted lead dove perched on a mantelpiece. A still life of doll's arms and 18th-century boxes prompts double takes. Halard's husband, Yves, never met a vintage toy he could pass up.





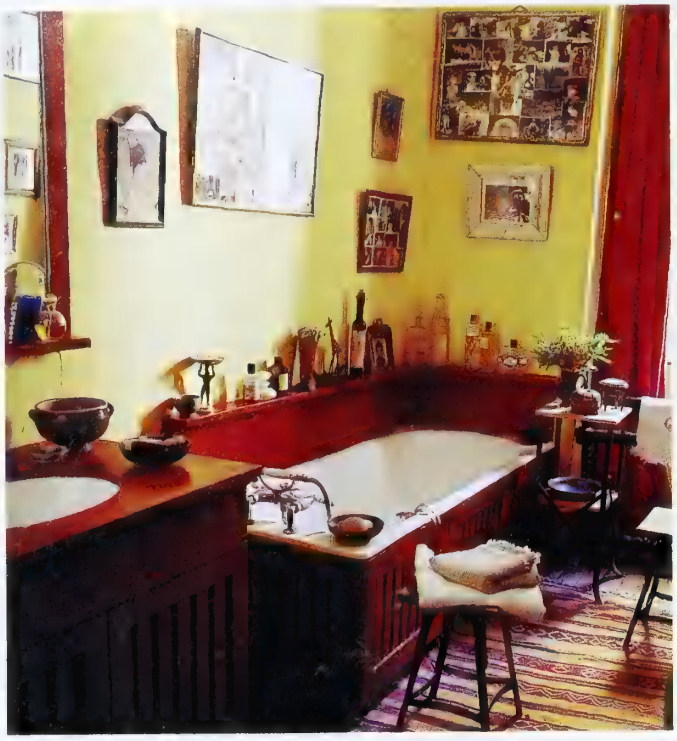






A violet dining room with multicolored chairs—why not? Below an 18th-century chandelier designed for an outdoor fete, wasp-waisted chairs were also used by Michelle Halard in the Paris restaurant Apicius. Opposite: Halard's trick for rendering a kitchen soft and intimate—add a rug (this one's Moroccan). Paintings and antique table help.





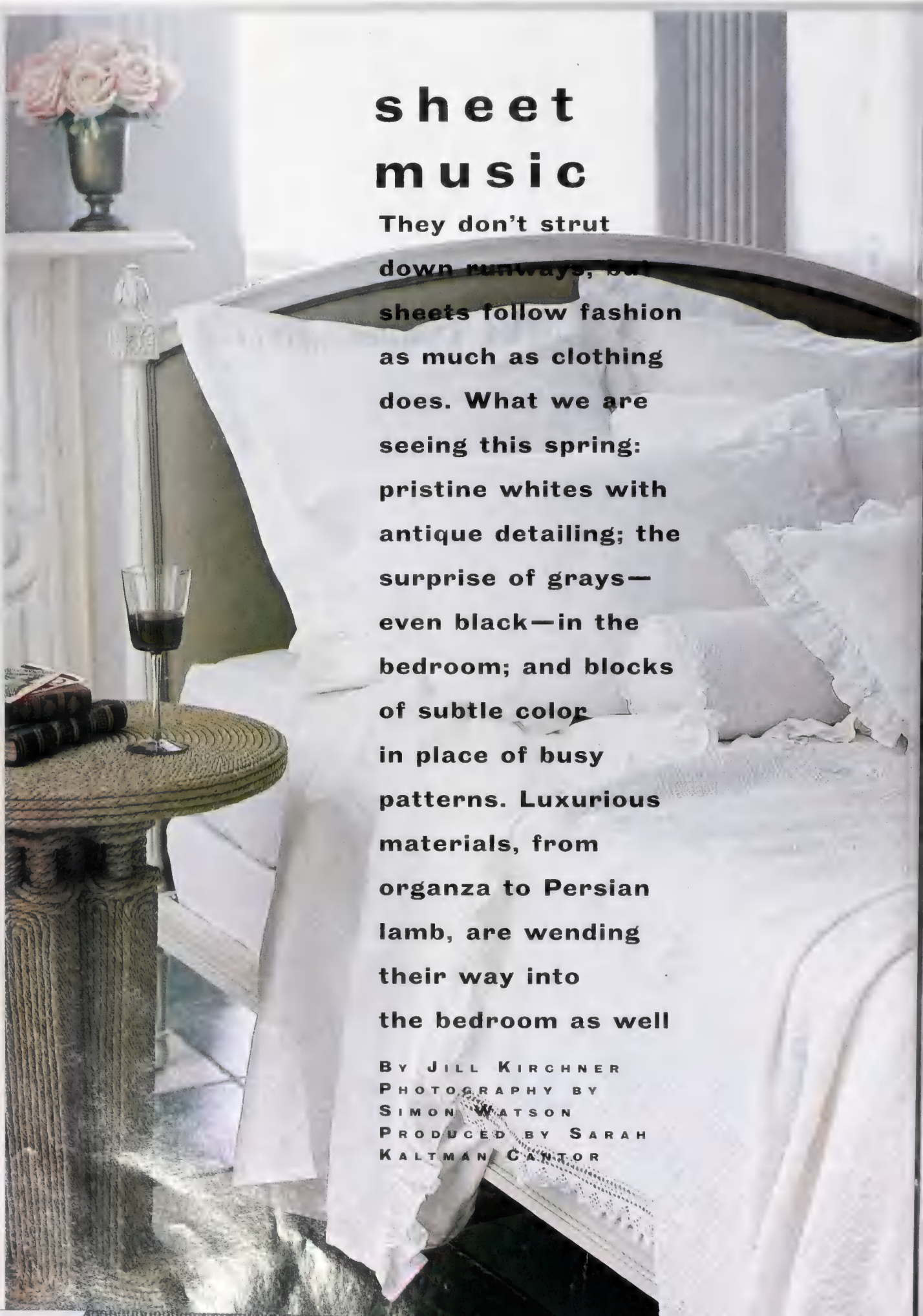
case for cohabitation. In other words, columnar zinc lamps and cube occasional tables in patinated iron pose no conflict in a guest room hung with her mother's Directoire trumeau and upholstered in a documentary toile de Jouy. Stir in some woebegone vintage toys, amusing theatrical castoffs, and brilliantly ferreted flea market exotica, and you have the beginnings of one of Michelle Halard's bristlingly intelligent, slyly irreverent rooms.

The designer's new quarters—within waving distance of one of Paris's most ravishing monuments, the Saint-Sulpice church in Saint-Germain-des-Pres—are Halard times ten, underlined and set in bold. The other news is an element of insolence, a word she applies to a palette formulated in willful reaction to the current tyranny of beige. Except for the kitchen, whose walls are covered in pine paneling and verdigris paint, the 18th-century apartment is a celebration of real, unafraid color: deep green for the salon, violet for the dining room, old rose for the bedroom, sunny mustard for the bathroom. All but the bathroom are arranged in a south-facing enfilade overlooking the church and the hurly-burly of sixth arrondissement street life. The zillion-franc view puts Halard and her husband, Yves, in mind of Rome.

Praising her for her good taste will obviously get you nowhere. "Nothing could interest me less than received notions in the domain of decorating," says Halard. "I admire the English because, unlike the French, they don't have this obsession with what is 'right' and 'proper.' When I began work on this place, I began with color not knowing where it would lead me. I took a risk. I think it paid off."

Dismissing the old wives' tale that red prevents sleep, Michelle Halard [illegible] her bedroom in old rose serge (right). Painted armchairs [illegible] an antique eiderdown's checked cover. Above: The [illegible] tub surrounds came straight off [illegible] drawing board.





sheet music

They don't strut down runways, but sheets follow fashion as much as clothing does. What we are seeing this spring: pristine whites with antique detailing; the surprise of grays—even black—in the bedroom; and blocks of subtle color in place of busy patterns. Luxurious materials, from organza to Persian lamb, are wending their way into the bedroom as well

By Jill Kirchner
Photography by Simon Watson
Produced by Sarah Kaltman Cantor

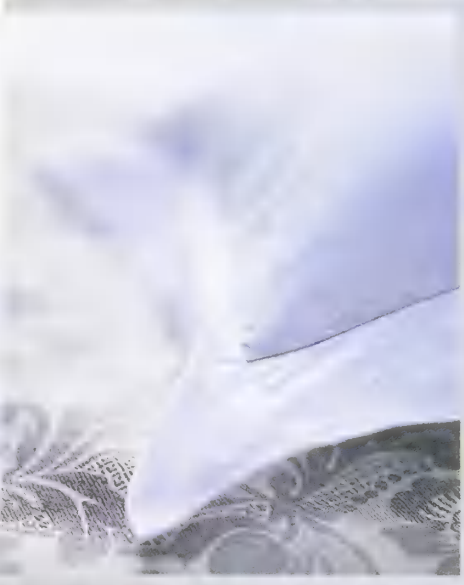


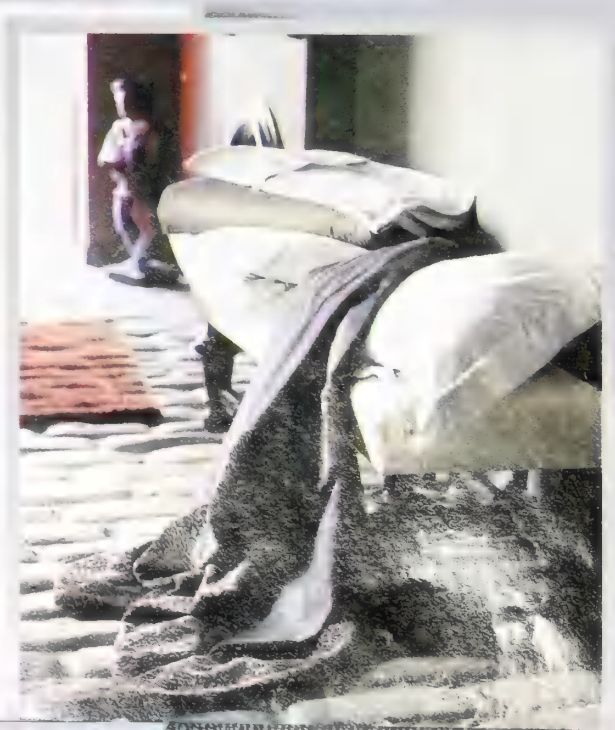


Ralph Lauren re-creates the ruffled and crocheted antique linens you wish you could find at a flea market (opposite), lavished on a Country Swedish bed. Above: Similar attention to detail is paid in a lace-inset sheet from Hillcrest and Peacock Alley's quilted blanket cover. Top right: Toile sheets and baby-cable pillow from Tommy Hilfiger; Primrose quilt from Pine Cone Hill; Matisse-like appliqués on pillowcase from Spiral Home. Above center: Tuxedo-shirt pleats on a pillowcase from Area; Calvin Klein's abstract grid bed sheer. Right: Embroidered organza pillows from Calvin Klein; Indian-print duvet cover and appliquéd sheet from Designers Guild; quilted coverlet, Anichini; pillowcases, Peter Reed. Antique Swedish settee, Lorin Marsh.









The soft sophistication of gray-striped shams and a charcoal duvet cover (opposite) ignited by an orange chenille coverlet, all from Gabel. Christian Liaigre wenge wood bed, Holly Hunt; stacking cubes, Hinson. Top left: Graphic design details in black and white, with green, seen in pillow shams from Archipelago, Frette, Calvin Klein, Bay Linens, and Kreiss. Floral-wreath duvet cover, Spiral Home. Leaf-print sheet by Marimekko; matelassé bedcover, Charisma. French 1950s buffet, Amy Perlin Antiques. Center left: Lucille & Henri vintage damask pillow. Damask sham, Peacock Alley. Above: Angel Zimick linens with velvet and organza inset. Bottom left: Wool throw edged in Persian lamb from Archipelago. Esprit's daisy-print shams. Shirt-striped duvet cover from Peter Reed; quilted blanket, Peacock Alley. Stools, Sentimento.









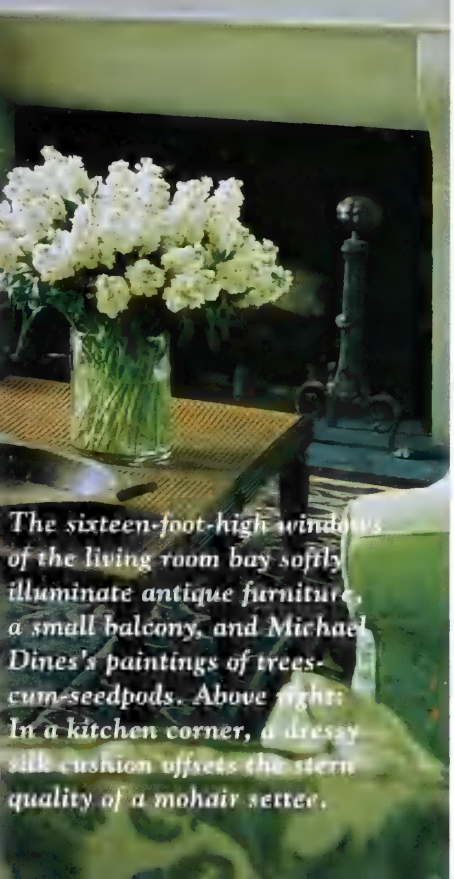
Calvin Klein bed linens in silvered pastels subtly shimmer (opposite); crinkled kimono-fabric duvet and sateen pleated pillow shams add ripples of texture. B&B Italia bed; painting, Rooms & Gardens. Top left: Pillow shams with frames of color from Archipelago and 120% Lino Casa, and a buttercup duvet cover from Lucille & Henri. Lewis Mittman settee. Center left: Tommy Hilfiger's pillowcases are cuffed like men's shirts; Frette turquoise sham. Above: Tone-on-tone poppies softly color an Alexander Julian duvet cover. Left: Stitching marks bands of pale color on abstract patchwork pillow and striped sham, Lee Young Hee. Waffle-weave sham, Bodrum Group Furnishings. Silk charmeuse sham with French knots, Ann Gish.

FOR MORE DETAILS, SEE READER INFORMATION









The sixteen-foot-high windows of the living room bay softly illuminate antique furniture, a small balcony, and Michael Dines's paintings of trees-cum-seedpods. Above right: In a kitchen corner, a dressy silk cushion offsets the stern quality of a mohair settee.



GREEN HOUSE

In Chicago, an architect designs and decorates a family-centered house in shades of green—for him the color of life—and offers the owners rooms rich in comfort, drama, and versatility

By Carol Prisant Photography by William Waldron Produced by Frouwkje Gilkey





The sunset hues in the west-facing dining room are a dusky departure from the greens in the rest of the house. The chandelier and chairs are antiques, the table is new. Above right: Lower kitchen cabinets have a lime-waxed finish, upper cabinets are painted split-pea soup green.



Some architects build houses that shout, "Hey, look at me." But some, like Bobby McAlpine, of McAlpine-Tankersley Architects in Montgomery, Alabama, build houses that are not meant to stupefy or otherwise boost their architects' egos at all. They are meant to please and pamper the families who live in them.

A good example is the suburban house that McAlpine designed and decorated for a Chicago physician, his wife, and their good-size clan. The cottagey exterior is wholly un-street-conscious. It saves the grandest gestures—towering rear windows and romantic little interior balconies—for the private enjoyments of family and friends. And while it's certainly sophisticated, the house is really about kids—well, kids and chairs—and wholly appropriate for a couple with lots of both.

McAlpine responded to this "very kind, very friendly" family so warmly that he painted and curtained almost every room in his own favorite color, green. "Green," he says, "is the color of life." All the rooms are wrapped in glaucous, muted blanc de chines, celadons, and silvery verdigris, though there are also blues and yellows (which combined, of course, make green). Above the living room mantel, paintings of dark-leaved trees, neatly encapsulating their own seeds, betoken freshness and growth.

The seeds of this house, however, grew in McAlpine's mind from simple furniture groupings, not grandiose plans. He always envisions the furnishings first, perhaps because he just loves chairs. "They're as lively and as individualistic as people," he says, and in the soaring living room he has used several such "people" in many dimensions—from the pair of low Italian tub chairs (once seats for musicians), to the low-to-middling slipper chairs, to the two great grandaddy wing chairs. "Chairs are furniture for all ages and sizes of people," says McAlpine. "And they should always be totally mobile." To facilitate that mobility, every chair is lightweight or on casters.



McAlpine has been drawing house plans and furniture groupings since he was five, so by now he's super-savvy. In the little coffee corner off the kitchen, for example, he placed a settee behind the table instead of two chairs. Children can squish together better on a settee, he says, and it's "ideal for spreading out with the paper and the dog." In the dining room, because a set of a dozen antique chairs takes years to find, he gathered three sets of Charles II side chairs around the seven-foot-wide table, covering each foursome in subtly related fabrics and colors. Still, he is not awfully fond of "walls" of chairs around a table. Which is why, on the airy, sun-washed dining porch, he opted for benches. "What's really nice about benches," says the architect, "is that you can sit on them both facing in and out. Backless furniture accommodates a lot of people, too—especially children."

The children, again. It definitely seems that in the best and most empathetic architecture, it's the *relations* in spatial relations that count.



...ens with ...encircle the dining porch, where a bluestone floor is a practical foil for simple furnishings. Right: In the master bedroom, dormer windows and niches create, says the architect, "an architectural embrace."





A LEAFY RETREAT



Nothing restores the spirits of Gordon White, a neurological surgeon, faster than tending his garden in central Texas. Working with the surprising range of trees, shrubs, and flowers—both native and exotic—that thrive in the microclimates of his small plot, he delights in creating luscious green tapestries

By Vance Muse Photography by Karen Bussolini

Gnarly branches of a cedar elm (Ulmus cressifolia) *shade Gordon White's backyard (opposite) in Austin, Texas. The shingle-roof potting shed and the reflecting pool are part of James David's original landscape design. Above: In a rich example of White's passion for foliage textures, the deeply cut leaves of a Japanese maple* (Acer pulmatum 'Sango-kaku') *arch gracefully against a wall of fig ivy* (Ficus camellia). *Adding pale green geometry to the scene, a large-paned trellis invites a rose for a climb.*



For most of his at-home waking hours, Gordon White devotes himself to his garden, working in the shade of cedar elms or beneath a blazing Texas sun, serenely tending plants and raking beds of gravel into soothing waves. "Despite its size the garden manages to be many things at once," says White, gesturing to the quarter-acre grounds where arid southwestern vignettes give way to lush English borders that give way to Asian aspects complete with Japanese maples, the Zen-like patterns in gravel, and a potting shed that could pass for an August-moon teahouse. "I never dreamed I'd have so many microclimates in my own backyard," adds White about the dappled shade on the south side of his lot (located halfway between the [illegible] coopers of Austin and its western-most hills [illegible] areas on the north and east.

But wh[illegible]alau plantings or architectural elements, White, [illegible] surgeon, describes the garden as "one unified, [illegible]," a spiritual retreat waiting for him at the end of an intense day at the hospital. "The time I spend here is very hands-on and nurturing—the same as in my work."

White counted himself fortunate almost a decade ago when he bought the property from friends who had commissioned the garden's hardscape design by Austin landscape architect James David. "It has good bones," says White, referring to David's defining axis, a thrillingly long vista that begins at a front courtyard, leads through the house and another courtyard of gravel and stone to the reflecting pool in back, ending only when the eye comes to rest at the pot-

Spiky South African desert grass* (Nolina nelsonii) *and a patch of yellow daisies* (Euryops pectinatus) *crowd the gravel path (above) running along the sunny eastern border of Gordon White's garden. A white Lady Banks's rose* (Rosa banksiæ alba) *tumbles from the cedar-plank fence.









ting shed. David has enjoyed watching White transform his original plan and praises him for "enhancing it, making it his own—as only a real, activist gardener can do."

In some places White has thinned out the garden, originally planted with profusions of azaleas and Indian hawthorn *(Raphiolepis indica)*. He prefers a broad range of different species and generous amounts of what might be called blank space, "for meditation." Finding the right spot for new plants is a near obsession for White, who walks into a nursery, falls in love, and makes a purchase without knowing quite where he will put it. This is how the dark-green sea of monkey grass in his south garden wound up sharing a bed with *Crinum asiaticum*. "I had no idea where it should go," White says. "I just knew I could find a place for it, that its texture was right."

At every turn White chooses texture over color, creating a tapestry of greens, each with its own weight and weave: here a dense blanket of dark fig ivy, there the pale threads of knife-leaf acacia, beyond a waxy curtain of clematis. "Texture is more interesting to me than big splashes of color," says White. "It's less obvious, more difficult to appreciate—you have to contemplate it more."

And contemplate he does, as he plants and digs and rakes well past sundown, enjoying the garden with friends and sharing it with local wildlife. "When the doves fly over each evening I know it's after five o'clock," says White, who wears no watch. "When the frogs start up in the pool, I know it's after eight." By the time the raccoons come around, White, his spirits restored, is inside at last, peacefully asleep.

Clockwise from top left: A path of Texas hill country limestone leads to Gordon White's front gate. Orange powder puffs of* Scadoxus puniceus *nudge a rare Chinese iris* (Iris wattii). *White catches up with the temporal world. Red freesia and artemisia 'Powis Castle.'



Clockwise from top left: On the eastern side of the house a Texas black persimmon, pruned to a few calligraphic lines, juts into the air above an agave Americana franzosinii. On the foundations of a razed greenhouse White planted English boxwood, white and blue [illegible], and one sculptural cardoon. Sweet alyssum and yellow columbine (Aquilegia chrysantha *'Hinckleyana') creep out into a [illegible] sea of gravel in the courtyard just behind the house. The opening in the wall of this inner courtyard frames pool and potting shed beyond. Opposite: A 'George Lindley Taber' azalea in the pool garden.*





A certain simplicity

"Just give me a place for my art, my music, and my bed," said the client, "and let's not be conspicuous in an adobe suburb." But see how sophisticated such a plain program turned out to be

By Susan Zevon Photography by Timothy Hursley



The front facade with its thick adobe walls is the most traditional part of this new house. Inset: Art inside the low entry foyer includes, left to right: Jaguar *by Robert Gil De Montes,* Untitled Film Still *by Cindy Sherman, and sculpture of Buddha.*







A job brought her from the east to New Mexico, where she decided to build the house she had wanted for years. "I always dreamed about living in a loft," she says. "A single light-filled space, without doors." Her children grown, she planned on a space just for herself, but one that could properly contain her collection of contemporary art. Visitors would be put up in a small guesthouse already on the property, a two-and-a-half-acre site just five minutes from the city's downtown area.

Here stood a former country club in an enclave of modest adobe houses on small suburban lots. The owner did not want her house to stand out, so she would use that native earthen material as well. David Lake, the principal in charge of the design for Lake/Flato architects, a firm based in San Antonio, Texas, welcomed the opportunity to work with adobe. Known for its award-winning, environmentally friendly houses, Lake/Flato did not want to violate the low horizontal lines of vernacular tradition, yet they had to provide space for some very large works of art. The solution was to retain the basement of the abandoned country club while demolishing the rest of it for the new structure. From the old basement they created a gallery five feet below grade that rises to a spectacular 17 feet. Large paintings and sculpture are placed here, along with the owner's grand piano.

Visitors arrive to find an L-shaped, desert-pink house that closely resembles New Mexico's traditional adobe dwellings with their thick, blank protective walls; it is the more open rear that reveals this as a contemporary design. Just inside the front door a small, low (7-foot-high) gallery displays a few striking works that hint at the collection within. But the spaciousness of the long room beyond the foyer meant for living and dining—the loft the owner longed for—is an exciting surprise.

The loft area then flows openly to a study area with book storage, and into a monastically furnished bedroom. Beyond the living room a steel-railed bridge that connects the more public and private areas overlooks the lower, partially sunken art gallery and music room. Both levels are suffused by natural light from a south-facing solar greenhouse off the gallery. On its inner side, this bridge is flanked by a curving adobe wall that acts as a thermal mass, absorbing heat from the adjacent greenhouse in the winter. The bridge railing is supported by 40-foot-long Douglas fir beams salvaged from the country-club house. "These beams," project architect John Grable says, "are not only a memory of the old building, but also recall the grand old hotels that were once familiar in New Mexico."

The owner enjoyed watching the construction of the house while living in the guesthouse. When the building was completed, she took her time placing the art with the greatest care. "I love the chance to give each piece room to expand," she says. "There is no clutter here." And with her open plan, she adds, "I love how anything I do seems to happen in the whole house."

Abundant but carefully shielded light fills the house. Opposite above: Open plan flows from living room to bedroom. Small slot windows at floor level protect art. Hanging Navajo blanket faces Thirty Plaster Surrogates *by Allan McCollum. Opposite below: In the bedroom, Picasso Owl sculpture, photograph by Lorna Simpson. Top: Lower gallery is used for music recitals. Above: Bridge over greenhouse.*

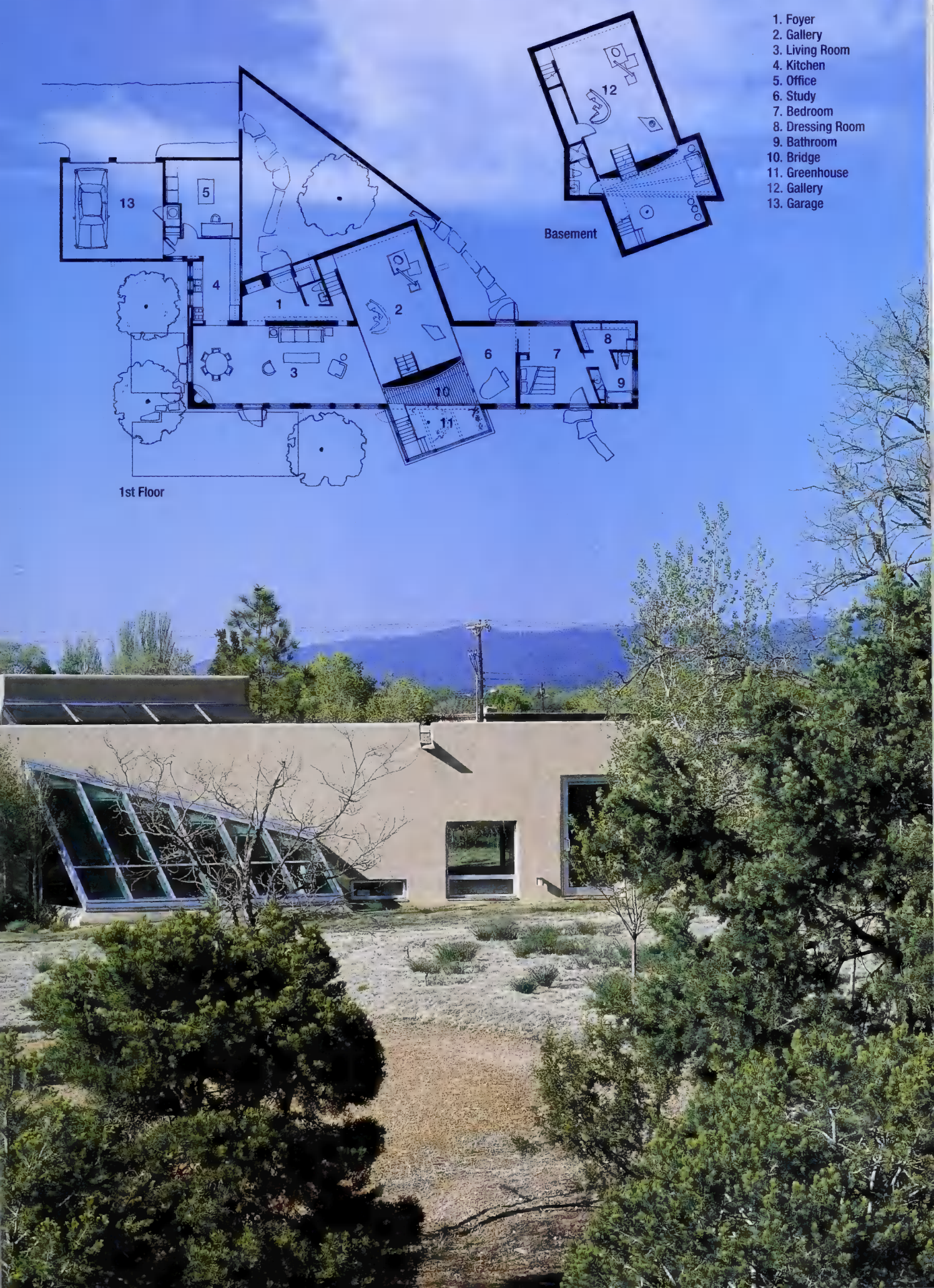
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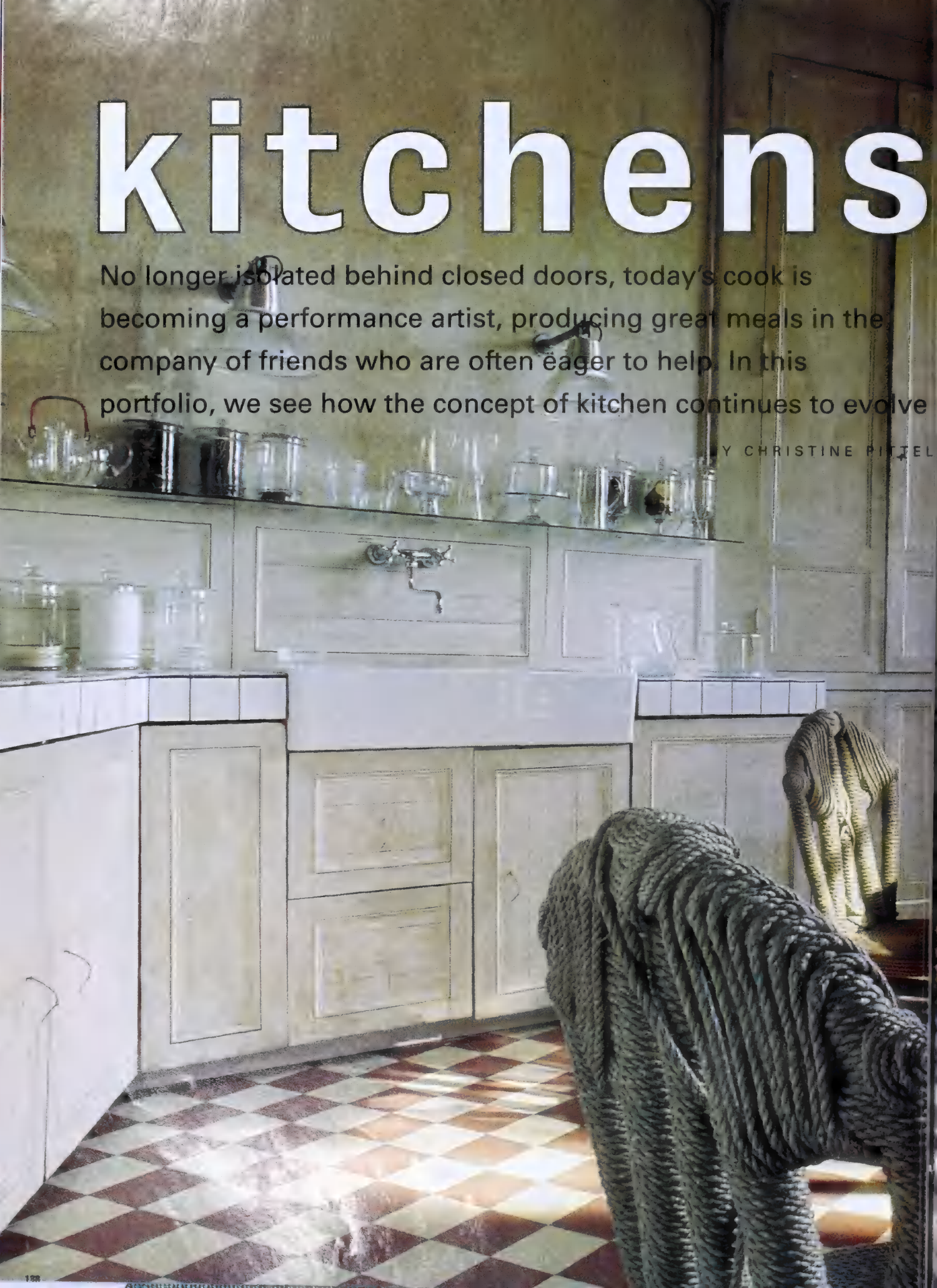
Plans (opposite top) show how sunken gallery and greenhouse are angled below the L-shaped one-story house. Right: In contrast with its traditional facade, the rear is clearly contemporary. Native grasses were planted among existing lilac hedges. Top: From the study looking to living room and down to greenhouse. Above: Steps to the greenhouse through the adobe wall. Vertical dip[illegible] Refug[illegible] Count by Luis Cruz Azac[illegible]


1. Foyer
2. Gallery
3. Living Room
4. Kitchen
5. Office
6. Study
7. Bedroom
8. Dressing Room
9. Bathroom
10. Bridge
11. Greenhouse
12. Gallery
13. Garage
Basement
1st Floor

kitchens

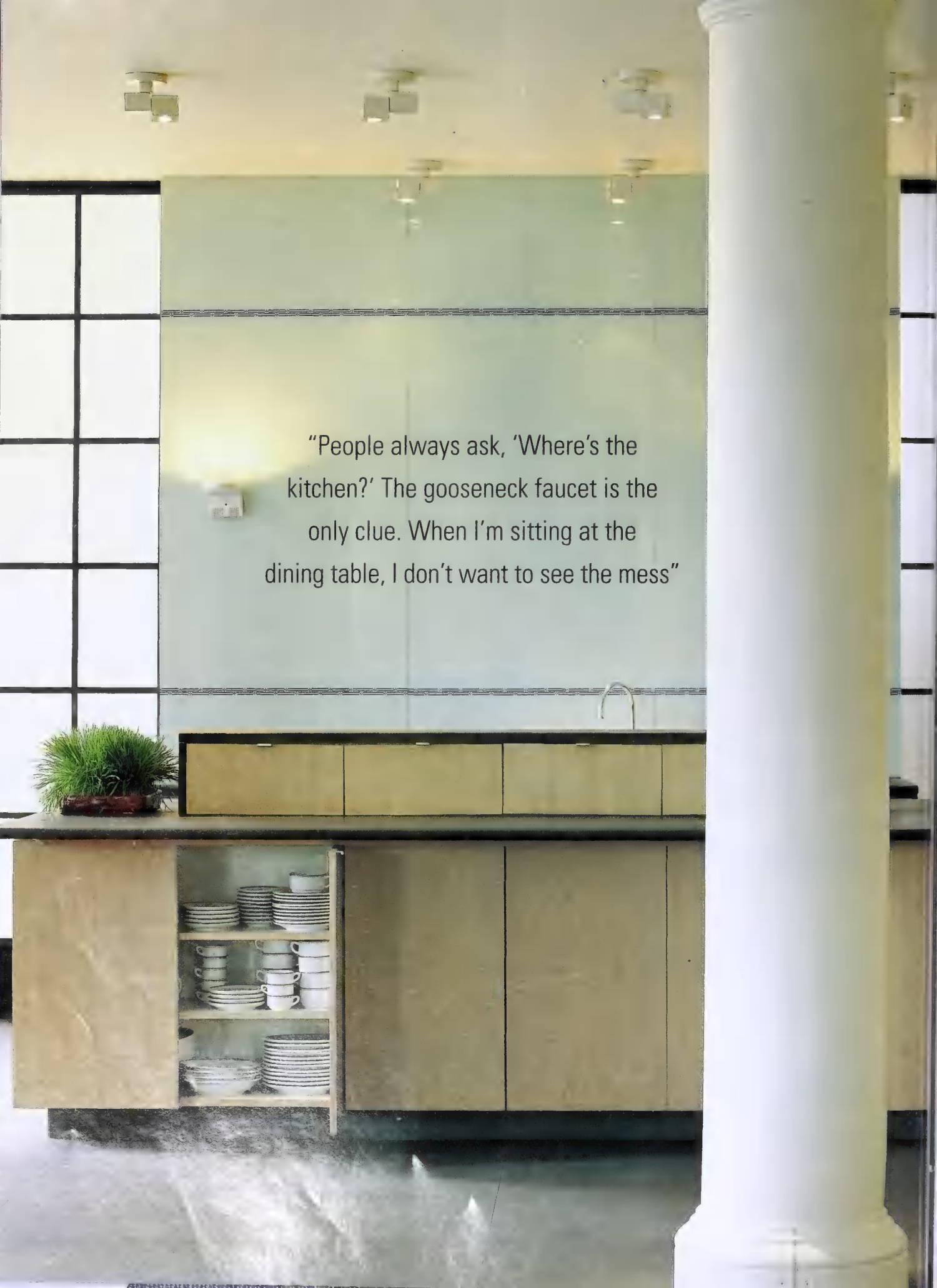
No longer isolated behind closed doors, today's cook is becoming a performance artist, producing great meals in the company of friends who are often eager to help. In this portfolio, we see how the concept of kitchen continues to evolve

BY CHRISTINE PITTEL





The apartment was in the city, but French designer Christian Astuguevieille wanted a country feeling in his Paris kitchen—the kind of room where somebody in the family is making jam. Astuguevieille kept the existing tile floor, installed a basic porcelain sink, and gave the walls and cabinets a subtly mottled paint finish. His workshop built the furniture, including the plain chestnut hutch stacked with antique earthenware. A connoisseur of texture, the designer wrapped the chairs and tables in hemp rope, simple loops of which form handles on the cabinets. "Our sense of touch is barely developed," he explains. "I try to create furniture that invites the hand and then rewards it with something interesting."


"People always ask, 'Where's the
kitchen?' The gooseneck faucet is the
only clue. When I'm sitting at the
dining table, I don't want to see the mess"

"It took about five years of collecting to find all the appliances and accessories"



Nostalgia is not just a soft-focus memory for San Francisco designer Candra Scott—it comes with a double oven, four burners, a broiler and a griddle, courtesy of the vintage O'Keefe & Merritt stove. Nothing in the kitchen of her Edwardian cottage (above) postdates the 1940s, including the roomy Frigidaire. "I don't even have a dishwasher," says Scott, who specializes in restoring landmark properties. "I can do it faster by hand." She salvaged the soda fountain stools that swivel at the stainless-steel counter, and Armstrong tiles cut up to border an old but never used linoleum rug. Its Chinese motif carries over to the red mullions on the cabinets (topped with a conga line of McCoy and U.S.A. pottery) and the whimsical paper lanterns. As Scott says, "I wanted it to feel like Grandma's kitchen—only more fun."

Discretion is the better part of domesticity when you're living and cooking in the same big room. In this Manhattan loft (opposite), architects Antonio Morello and Donato Savoie sublimated the working parts to ethereal planes of translucent glass and bleached oak. The first step toward serenity occurred when they took the cupboards off the wall and placed them on the floor to use as a room divider masking the stove, sink, dishwasher, and work area. "You can filet fish unseen while surrounded by the people you're going to feed," says Morello. The parallel stretches of cabinets establish a restful horizontality, accentuated by the dark edge of Pietra Serena countertops. The same shadowy stone paves the floor. Gridded glass doors abut the vaporous glass panel that frames the chef. Sink and faucets by Kohler.

"We painted the room tomato red, which really warms you up on a wintry Maine morning"



Modern in line but old-fashioned in feeling, this kitchen in rural New England (both views, above) was meant to be a comfortable refuge where conversations sparked around the wood-burning stove. Collaborating with her husband, architect Christopher Raphael, who built the updated farmhouse, kitchen designer Peggy Wanamaker wanted all the elements to look as though they were part of the furniture. The refrigerator and pantry are behind tall doors flanking the window seat, where the couple have morning coffee and watch the birds. An old English plate rack lets dishes drip-dry over the sink. There's a great respect for the innate beauty of wood in the butcher block counters and maple cabinets—with simple round holes instead of drawer pulls. "It's 'Maine plain'," says Wanamaker, "and everything you see here is *used*." Gas range, Viking; wood/coal stove, Aga.

"I sculpt concrete into massive countertops that have the look and feel of stone, then offset it with pale wood."

Serenity simplifies complexity. Pale woods, watery pools of concrete, and indirect lighting set the tone in a new Marin County kitchen (opposite below) by Berkeley designer Fu-Tung Cheng. But look again and notice the intricacy of a puzzle. Cupboard doors are composed in an asymmetrical pattern, and solid blocks of appliances play against voids. The interlocking materials on a monumental island—with a concrete counter, perforated-steel shelf, and a maple cutting board—set up a delicate balance. "I use concrete because I can mold it into any shape I want," says Cheng, who slips surprises such as fossilized shells and tiny squares of turquoise glass into the wet mix. SubZero refrigerator; Thermador cooktop, oven, and vent; Miele dishwasher; Dornbracht faucets.

Splendor in the grass

was the promise of turn-of-the-century Pasadena, but the bougainvillea-draped backyard was lost on the closed-off kitchen of this 1908 Craftsman bungalow. Designers Marc Reusser and Debra Bergstrom changed all that when they broke open the back wall with a bank of French doors and casement windows so the cook could be part of the party on the patio. Updating a traditional country dining table, the kitchen island is a 30-by-102-inch slab of granite atop a beaded-board cupboard fitted with trash and recycling bins, as well as phone and electrical outlets for breakfast sessions with a laptop. "The clients wanted virtually bulletproof surfaces, so the floor is a stain-resistant porcelain tile that mimics limestone," says Reusser.



"When the French doors are open, you feel as if you're cooking out in the garden"



"Put a glass of wine down on a zinc counter and you get a ring. But I like that casualness. Spills actually enhance the patina. Zinc looks good stained"

Sometimes a man's work is never done. Jock McDonald photographs all day and then comes back to this 1911 San Francisco house to cook in a kitchen (below) he designed himself. Late nights in Paris bistros inspired the zinc countertops, less clinical than stainless steel. A double-sided glass cabinet high over a breakfast bar allows friends on the far side to sip wine and watch without getting in his way. Slate slabs flanking the range take pots straight off the burners. Drawers on either side vary in depth for easy access. "My only mistake was not having two ovens," says McDonald, who inherited the chopping block from his wife Annaliese's Italian grandfather—who was also the chef in this family of fortunate women. Thermador range; Miele dishwasher.

Some people like to have their loft and shut some doors, too. Floor-to-ceiling sliding panels give Manhattan architect Lee Mindel, who worked on his own place (opposite) with partner Peter Shelton, the option of closing the clattering pots off from the dinner party repartee. Mindel pushes the flexibility with a floating stainless-steel island he can wheel out as a buffet. A refined palette of materials unites the kitchen and dining area and lifts the concept of raw space to the next evolutionary level. Italian elm cabinetry echoes the white oak floor, and the island's Corian top carries over to the dining table. A stainless-steel shelf hung on a white glass wall holds a minimal row of glasses. "The simple things you use every day can be beautiful," says Mindel. Viking cooktop; Franke faucets; Boffi cabinets and countertop.

"Even a kitchen can be integrated into the living area so you notice the forms as well as the function. By repeating materials, you convey a seamless continuity"











Sweet Sunday Morning

Ina Garten, owner of Barefoot Contessa, a popular specialty food store in East Hampton, New York, has been sating the cravings of Long Island's sophisticates for two decades. Tens of thousands of her banana-crunch muffins and glazed oatmeal scones are sold each year. "Food is not for impressing people, it is for making them feel comfortable," says Garten, who finds treating friends to breakfast in her sunny kitchen a great way to relax. Thanks to her new *The Barefoot Contessa Cookbook* (Clarkson Potter), fans can now replicate her morning treats.

BY JANE ELLIS PHOTOGRAPHY BY MELANIE ACEVEDO









With a hodgepodge of colorful pottery and fresh blossoms in assorted containers, Ina Garten's kitchen table (opposite) becomes an inviting buffet. Opposite, from top left: Soft scrambled eggs are spooned on Parmesan asparagus. Garten dribbles maple syrup glaze on her famous oatmeal scones. Banana-crunch muffins topped by toasted coconut are served with sweet butter and plump strawberries. Above, from left: Granola rich with dried fruits, crunchy nuts, and coconut gets an ambrosial topping of homemade orange yogurt. Corn muffins are piped with raspberry jam. Buttermilk and maple syrup make Garten's oatmeal scones moist.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

SCRAMBLED EGGS AND ASPARAGUS

1 pound asparagus
2 tablespoons olive oil
2 teaspoons kosher salt
Freshly ground black pepper
¼ cup freshly grated Parmesan cheese
12 large eggs
1 cup half-and-half
4 tablespoons unsalted butter

Place asparagus on a baking sheet. Gently toss with olive oil. Sprinkle with 1 teaspoon salt and pepper to taste. Roast in a preheated 450°F oven for 10 minutes. Shake pan and sprinkle asparagus with Parmesan cheese. Roast until tender and browned, about 5 minutes. Remove pan from oven. Set aside.

Whisk eggs, half-and-half, and remaining salt and pepper to taste in a large bowl until combined. Set aside.

Melt 2 tablespoons butter in a large nonstick skillet over low heat. Add eggs. Cook until desired doneness, stirring constantly with a wooden spoon. Remove pan from heat. Stir in remaining butter until incorporated. Place asparagus on a serving plate and spoon eggs on top. Serve immediately. Serves 6.

The following recipes adapted from
The Barefoot Contessa Cookbook
by Ina Garten (Clarkson Potter, 1999)

MAPLE OATMEAL SCONES

A variation of the Barefoot Contessa's famous scones, with the addition of whole-wheat flour, oatmeal, pure maple syrup (to give it texture and sweetness), and buttermilk (to make it lower in fat).

1¼ cups confectioners' sugar
1 cup pure maple syrup
1 teaspoon vanilla extract
3½ cups flour
1 cup whole-wheat flour
1 cup quick-cooking oats, such as McCann's, plus additional for sprinkling
2 tablespoons baking powder
2 tablespoons sugar, plus additional for sprinkling
2 teaspoons salt
1 pound cold unsalted butter, diced
½ cup buttermilk
4 extra-large eggs, lightly beaten
1 egg beaten with 1 tablespoon milk or water

Stir together confectioners' sugar, ⅓ cup maple syrup, and vanilla in a bowl until smooth. Set aside.

Place flours, oats, baking powder, sugar, salt, and butter in the bowl of an electric mixer fitted with a paddle attachment. Blend at the lowest speed until butter is in pea-size pieces.

Mix buttermilk, remaining maple syrup, and extra-large eggs in a bowl until combined. Add to flour mixture. Mix together on low speed until just blended. Dough will be sticky.

Heavily flour a work surface. Place dough in the center. Flour hands and a rolling pin. Roll dough ¾ to 1 inch thick. You should see lumps of butter in the dough. Cut out 3-inch rounds with a floured plain or fluted cutter. Place on a baking sheet lined with parchment paper. Brush tops with egg wash. Sprinkle with sugar. Repeat process with remaining dough. Bake in a preheated 400°F oven until tops are crisp and insides are done, about 20 to 25 minutes. Remove scones from oven. Cool 5 minutes. Drizzle 1 tablespoon confectioners' sugar mixture on each scone. Sprinkle some oats on top. Makes about 14 scones. Scones can be cut out ahead of time, stored in the refrigerator for a few days, and baked just before serving.

BANANA-CRUNCH MUFFINS

Use very ripe bananas to get the best flavor.

3 cups flour
2 cups sugar
2 teaspoons baking powder
1 teaspoon baking soda
½ teaspoon salt
½ pound unsalted butter, melted and cooled
2 extra-large eggs
¾ cup milk
2 teaspoons vanilla extract
1 cup mashed ripe bananas
1 cup medium diced ripe bananas
1 cup small diced walnuts
1 cup granola
1 cup sweetened shredded coconut
Dried banana chips, granola, or sweetened shredded coconut, optional

Line eighteen 2¾-by-1¼-inch muffin tins with paper liners. Set aside.

Sift flour, sugar, baking powder, baking soda, and salt into a large bowl of an electric mixer fitted with a paddle attachment. Turn machine on lowest speed. Add butter and blend. Set aside.

Whisk eggs, milk, vanilla, and mashed bananas in a bowl until combined. Add to flour mixture. Blend together on lowest speed. Do not overmix. Fold diced bananas, walnuts, granola, and shredded coconut into batter. Fill paper liners with batter to the top. Sprinkle tops with dried banana chips, granola or shredded coconut. Bake in a preheated 350°F oven until tops are brown and a toothpick comes out clean, about 25 to 30 minutes. Remove muffins from oven. Cool slightly. Remove from pan and serve. Makes 18 muffins.

HOMEMADE GRANOLA

Sprinkle this granola over yogurt and berries, or serve in a bowl with cold milk.

4 cups old-fashioned rolled oats
2 cups sweetened shredded coconut
2 cups sliced almonds
¾ cup vegetable oil
½ cup honey
1½ cups dried apricots, diced
1 cup dried figs, diced
1 cup dried cherries
1 cup dried cranberries
1 cup roasted, unsalted cashews

Toss oats, coconut, and almonds together in a large bowl. Whisk together oil and honey in a small bowl. Pour over oat mixture. Stir with a wooden spoon until mixture is coated. Spread onto a 13-by-3-by-18-inch baking sheet. Bake in a preheated 350°F oven, stirring occasionally until golden brown, about 45 minutes.

Remove pan from oven. Stir occasionally until granola is completely cool. Stir in remaining ingredients. Store in an airtight container. Makes about 12 cups.

ORANGE YOGURT

In this recipe, some of the liquid is drained out of plain yogurt and replaced with fresh orange juice to add more flavor. Use this as a base and make up new flavors, such as cranberry-orange or maple-walnut.

1 quart plain yogurt
¼ cup raisins
¼ cup chopped walnuts
1½ teaspoons vanilla extract
¼ cup honey
Grated zest of 1 orange
½ to 1 cup freshly squeezed orange juice
Peeled orange sections, orange zest, raisins or walnuts, optional

Line a sieve with cheesecloth or paper towels and suspend it over a bowl. Pour yogurt into sieve. Refrigerate for 6 hours or overnight.

Remove bowl from refrigerator. Remove sieve. Place thickened yogurt in a medium bowl. Mix in raisins, walnuts, vanilla, >

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honey, and orange zest to taste. Thin with orange juice until desired consistency. Garnish with sections of orange, extra orange zest, raisins or walnuts. Makes about 3 cups.

RASPBERRY CORN MUFFINS

These muffins are also delicious without the raspberry preserves.

- **3 cups flour**
- **1 cup sugar**
- **1 cup medium-ground cornmeal**
- **2 tablespoons baking powder**
- **1½ teaspoons salt**
- **1½ cups milk**
- **½ pound unsalted butter, melted and cooled**
- **2 extra-large eggs**
- **¾ cup raspberry preserves**

Line twelve 2¾-by-1¼-inch muffin cups with paper liners. Set aside.

Mix together flour, sugar, cornmeal, baking powder, and salt in an electric mixer bowl fitted with a paddle attachment. Set aside.

Mix milk, butter, and eggs in a bowl until combined. Turn mixer on the lowest speed. Pour milk mixture into dry ingredients and mix until just blended. Fill paper liners with batter to top. Bake in a preheated 350°F oven until the tops are crisp and a toothpick comes out clean, about 30 minutes. Cool slightly and remove from pan. Cool completely.

Spoon raspberry preserves into a pastry bag fitted with a #5 or #6 plain round tip. Push tip bag through top of muffin. Squeeze 1 tablespoon of jam into middle of each muffin. Makes 12 muffins.

STRAWBERRY SCONES

Scones can also be filled with other fruit fillings: raisins, fresh cranberries, and dried cherries.

- **4 cups plus 1 tablespoon flour**
- **3 tablespoon sugar, plus additional for sprinkling**
- **2 tablespoons baking powder**
- **2 teaspoons salt**
- **¾ pound cold unsalted butter, diced**
- **4 extra-large eggs, lightly beaten**
- **1 cup cold heavy cream**
- **¾ cup small-diced dried strawberries**
- **1 egg beaten with 2 tablespoons milk or water**

Place 4 cups flour, sugar, baking powder, salt, and butter in the bowl of an electric mixer fitted with a paddle attachment. Blend at the lowest speed until butter is in pea-size pieces.

Mix cream and extra-large eggs in a bowl until combined. Add to flour mixture. Mix together on low speed until just blended.

Toss strawberries in remaining flour. Mix into dough. Do not overmix. Dough will be sticky.

Heavily flour a work surface. Place dough in the center. Flour hands and a rolling pin. Roll dough ¾ inch thick. You should see lumps of butter in the dough. Cut into squares with a 4-inch plain or fluted cutter. Cut squares in half diagonally to make triangles. Place on a baking sheet lined with parchment. Brush tops with egg wash. Sprinkle with sugar. Repeat process with remaining dough. Bake in a preheated 400°F oven until tops are crisp and insides are done, about 20 to 25 minutes. Remove scones from oven. Cool. Makes about 14 large scones. ■

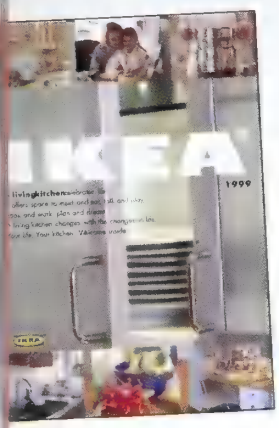




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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

56 REAL-LIFE DRAMA *Designer:* Madeline Stuart & Assoc., Inc., 630 So. La Brea Ave., Los Angeles, CA 90036; 323-935-3305; fax: 323-935-3945. *Furniture:* Madeline Stuart for James Jennings Furniture (T); 323-655-7823; fax: 323-655-4388.

58 NEW STAGE FOR COACH **Field Chair,** glove tan leather, #109-24CH, 33" h. x 24" w. x 20" d., $998; **Flatiron Chair,** pebbled leather in camel, #108-33CH, 33"w. x 35"d. x 33"h., $3,390; **Manhattan Small Ottoman,** finished leather, mahogany, #114-18CH, 17"h. x 18"w. x 18"d., $1,030; **Gramercy Chair,** nubuc, mahogany, #104-39CH, 32" h. x 39" w. x 36" d., $3,490; **Gramercy Ottoman,** nubuc, mahogany, #104-11, 32" h. x 32" w. x 23" d., $1,900; **Madison Sofa,** heavy grain leather, mahogany, #102-90CH, 28" h. x 90" w. x 38" d., $5,700—Coach (M); for stores: 800-592-2537.

64 SITTING PRETTY *Recamier:* Carswell Rush Berlin, 140 Riverside Dr., New York 10024; 212-580-2095. **Sheila Camera Kotur,** 229 E. 79 St., New York 10021; 212-737-0386. **Settee**—Gray Gardens (R), 461 Broome St., New York 10013; 212-966-7116.

66 NEW WORLD ORDER *Designer:* **Melissa Cook,** 1191 Palmer Wood Ct., Sarasota, FL 34236-2635; 941-366-6112. **Cooktop,** #CK169-604, black glass; **oven,** #EB985-610—Gaggenau (M); 800-828-9165. **Dishwasher,** #DU8770—Whirlpool (M); 800-253-1301. **Sink,** #K3335—Kohler (M); 800-4-KOHLER. **Faucet,** #33.737—Grohe (M); 630-582-7711. **Refrigerator,** #511—Sub-Zero (M); 800-444-7820.

68 ORIGAMI TEXTILES *Atelier:* **Pietro Seminelli,** 171 Rue du Faubourg Saint-Antoine, Paris; 33-1-43-47-44-11. Pietro Seminelli also exhibits at **Christophe Delcourt,** 76 bis Rue Vieille du Temple; 33-1-42-78-44-97.

92 ARTISTS AT WORK *Architect:* **Koning Eizenberg Architecture, Inc.** 1548 18 St., Santa Monica, CA 90404; 310-828-6131. *Project architect:* Tim Andreas. *Contractor:* Moore Murray Assoc. 8687 Melrose Ave., #M46, Los Angeles, CA 90069; 310-289-2940. **House size:** 2,225 sq. ft. *Exterior materials:* wood frame, stucco. **Roof,** cap sheet roofing system. **Paint,** Red Georgia Clay, Q278X—Dunn Edwards Paint (M); 800-537-4098.

94 ALL THAT SHIMMERS *Designer:* **Anya Larkin Ltd.** (T); for showrooms: 212-532-3263.

105 COLOR COURAGE *Pages 106 to 113: Designer:* **Michelle Halard,** Yves Halard Boutique, 252 Boulevard St. Germain, 75007, Paris, France; 011-33-142-22-60-50. *Living Room:* **Rug,** La Treille, custom; **armchairs,** Léonie. **Sofa,** Lorus; **upholstery fabric,** Sergé de Lin; **side tables,** rusted iron; **zinc lamp,** Raphael; **curtain fabric,** 100% cotton, ecru—Yves Halard Boutique, see above. *Portrait:* **Table,** Rebecca, mahogany, also in oak—Yves Halard Boutique, see above. *Dining room:* **Tablecloth,** hand-dyed to color violet by Halard; **dining chair fabric,** Clara; **place setting of silverware,** Lachaze; **blue water glass,** Apollonie; **zinc floor lamps/pr.,** Raphael; **side table,** Cloves Rouge—Yves Halard, see above. **Flowers and zinc vases**—Christian Tortu, 6 Carrefour de L'Odéon, Paris, France 75006; 011-33-1-43-26-02-56. *Kitchen:* **Dining chair,** Iroko, designed by Francois Champsaur; **Limoges porcelain,** Olivier; **painted stool,** Léon, dark green, also available in red—Yves Halard, see above. *Master bedroom:* **Curtain fabric,** Pocar, #L7024, Brique 01, velvet stripe—Pierre Frey (T); 212-935-3713. **Writing table,** Martial; **upholstered walls in linen,** Old Rose; **bed cover,** Elsa C.; **reproduction of antique stool slipcover,** red cotton; **Side chair,** Colinette, red cotton damask slipcover—Yves Halard, see above.

114 SHEET MUSIC *Page 114:* **Brigitte pleated Euroshams,** 100% cotton, $150/ea.; **Isabelle scallop standard cotton pillowcases** $75/pr.; **Bartlett petticoat quilt,** white matelassé, $285; **Flagstone knit blanket** in queen, $375; **Honeychurch linen ruffled flat sheet** $125; **Isabelle scalloped fitted sheet,** $100; **Bedford Hall Bolster** with scallop detail, $65; **Honeychurch linen throw pillow** $65; **curtain fabric,** Private Garden floral sheet in white, $126/yd.—Ralph Lauren Home Collection (M); for stores: 212-642-8700. **Gustavian bed** in antique white finish, upholstered in wheat linen—Country Swedish, 212-838-1976. **Coltu table** in natural hemp by Christian Astuguevieille—Holly Hunt (T); 212-755-6555. **Smoke Dalton white wine glass** $30—Calvin Klein Home (M); 800-294-7978. **Antique ivory candlestick,** $1,375/pr.—Sentimento (T), 306 E. 61 St., New York 10021; 212-750-3111.

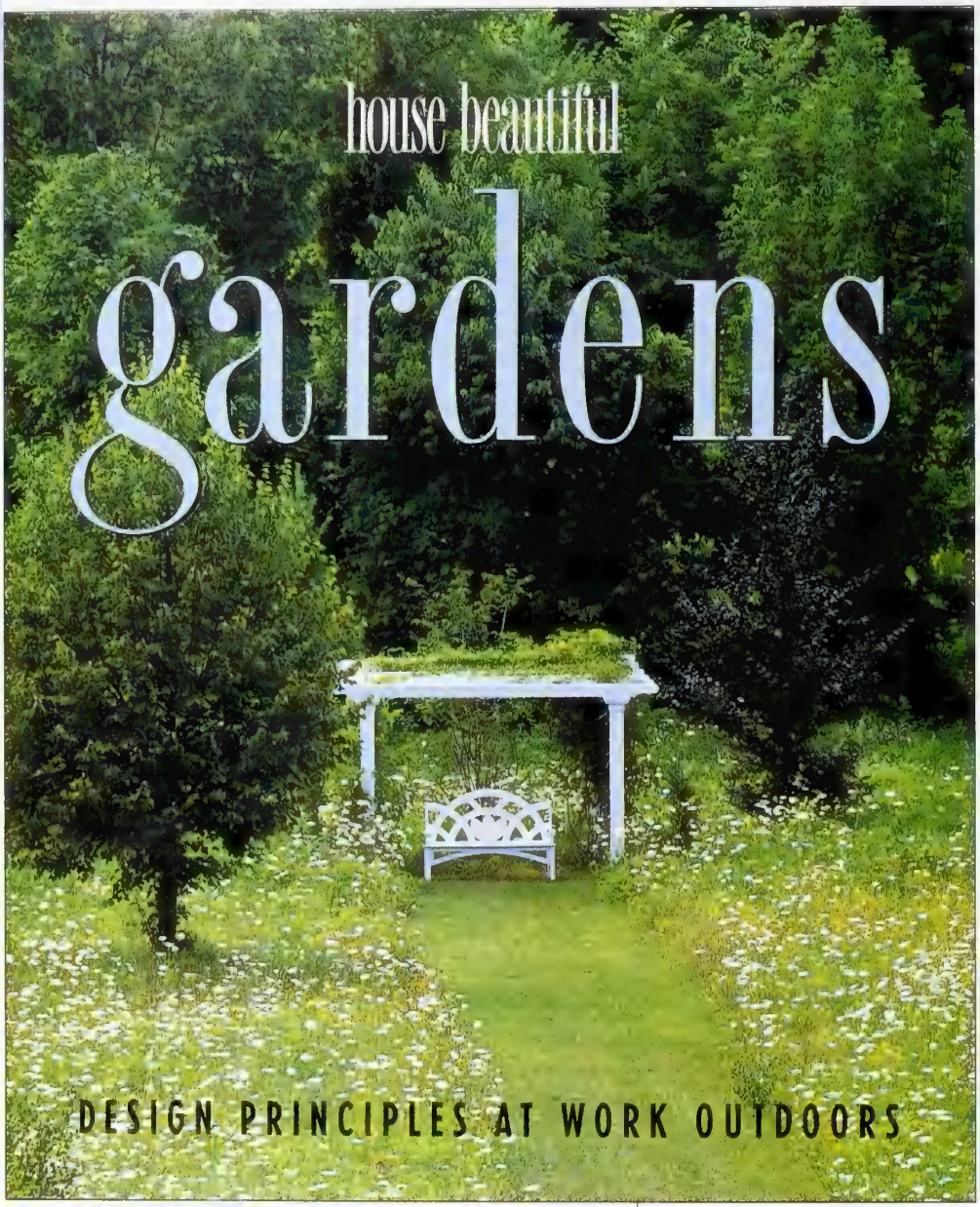
Page 115: Top right: **Early-20-c Swiss military canteen,** $300—Amy Perlin Antiques (R), 306 E. 61 St., New York 10021; 212-593-5756. **Baby cable pillow,** $125; **toile sheets,** full flat, $42/ea.—Tommy Hilfiger Home (M); 800-237-0658. **Primrose cotton quilt** in blue by Pine Cone Hill, $295 for full/queen—Sundance Catalog (M); 800-422-2770. **Alpine Floral standard pillowcase** in combed cotton, $27/ea.—Spiral Home (T); for stores: 212-226-6112. *Middle right:* **Pleats pillowcase** $36/ea., 55% linen 45% cotton—Area (R); for stores: 212-924-7084. **Large grid bed sheer,** $250—Calvin Klein Home, 654 Madison Ave., New York 10021; 212-292-9000. *Bottom right:* **18-c. Swedish Gustavian settee**—Lorin Marsh (T); 212-838-5507. **Glass cider bottle,** $550—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297. **Hyacinth pleat throw,** $190; **Quartz embroidered pillow,** 12" h. 16" l., $95; **Quartz embroidered pillow,** 20"sq., $125—Calvin Klein Home (R); 800-294-7978. **Granville standard pillowcase** in Storm Blue by Peter Reed—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Tibet silk twill quilt,** $1,111/queen—Anichini (R); 800-553-5309. **Dassi queen combed cotton duvet cover,** $120; **Karavi appliqué cotton flat sheet,** $125/queen—Designers Guild (M); for stores: 212-840-3100. *Top left:* **Antique lace top sheet** in full size, $106—Hillcrest (M); for stores: 201-985-1900. **Serenade quilted damask stripe blanket cover,** $450/queen—Peacock Alley (R); for stores: 800-810-0708.

Page 116: Clockwise from top: **1950s French straw and bamboo buffet,** $5,600—Amy Perlin Antiques, see above. **Hotel classic boudoir pillow** in white with black stripes, $50—Frette (R); for stores: 800-35-FRETTE. **Floral Wreath combed cotton duvet cover** in queen, $199—Spiral Home, see above. **Standard European sham with chameleon sharkskin border,** $80/ea.; **standard sham with running black stitch,** $120/ea.; **European sham in white linen with rye stitch,** $150/ea.; **chocolate Alpaca wool pillow,** 20"sq.—Archipelago (R); for stores: 212-334-9460. **Lehti top sheet** in charcoal by Marimekko, $76.95/queen set—Crate & Barrel (R, MO); 800-323-5461. **White waffle breakfast pillow** with green striped edge, $52—Bay Linens (M); for stores: 505-822-0795. **Interlock Jacquard woven matelassé** in parchment white, 100% cotton, $175/queen coverlet—Charisma (M); for stores 800-343-6955. **Taupe plaid organza decorative pillow,** 12" h. 16" l., $95—Calvin Klein Home, see above. **Tacca sheets** in black, 100% cotton by Bill Blass, $110/queen set—Springmaid (R); 800-537-0115. **Greek Key,** 100% Egyptian cotton, $185/queen sham—Kreiss Collection (M); for stores: 888-LINEN-44. **Bi-color velvet boudoir pillow in white and platinum,** by Angel Zimick, $80; **white sateen top sheet** with dove velvet trim, $375—Barneys New York (R); 212-826-8900. **Stools** with turned ebonized cross stretchers—Sentimento (T), 306 E. 61 St., New York 10021;212-750-3111. **Full/Queen duvet** in charcoal sateen with Persian lamb border, $780—Archipelago, see above. **Pop daisy standard sham** in 100% cotton by Esprit Bath & Bed, $24.99/ea.—Martex (M); for stores: 800-533-8229. **Garrick stripe duvet cover** in 100% carded Egyptian cotton by Peter Reed, $200—Ad Hoc Softwares, see above. **Duvet cover of vintage damask** in pearl and platinum with white frame, $700—Lucille & Henry (M); 415-771-1867. **Monaco Blanket Cover,** cotton sheer brown chambray, $450/queen—Peacock Alley, see above. **Gray vintage damask breakfast pillow with organdy border,** $90—Lucille & Henri, see above. **Giorgio Euro sham,** 60% linen 40% cotton, $95/ea.—Peacock Alley, see above.

Page 117: **Re bed** in wenge wood—Holly Hunt, see above. **Abrizzi open stacking cubes** in dark gray—Hinson (T); 212-688-5538. **Sagière floor lamp**—Holly Hunt, see above. **Luna Mahogany cup and saucer,** $25—Calvin Klein Home, see above. **Footed glass bowl,** $500—Rooms & Gardens, see above. **Wide striped zebra sham in standard,** 100% cotton, $48/ea.; **Zebra duvet cover,** 100% cotton, $202; **Chenille two tone stripe queen coverlet** in orange by Gabel, $125—Raffia (M); for stores: 800-723-8312.

Page 118: Clockwise from top left: **High-back Mangeaise settee** in green—Lewis Mittman (T); 212-888-5580. **Standard sham in turquoise sharkskin stripe,** $80/ea.; **sharkskin European sham,** iris/iris satin stitch, $90/ea.; **linen Eurosham** in putty and lilac, $150/ea.—Archipelago, see above. **Reversible Euro pillow sham,** washed linen, $85/ea.; **Boudoir pillow sham,** in washed linen, $43—120% Lino Casa (M); 212-366-4152. **Duvet cover of vintage damask** in buttercup and sweetpea, $625/queen—Lucille & Henry. >


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see above. **Monterey Duvet Cover** in twin, 100% cotton by Alexander Julian Home Colours Collection, $60/twin—Dan River (M); for stores: 800-782-9568. *Bottom left:* **Saber leg ottoman in walnut**—Holly Hunt, see above. **Silk charmeuse bolster pillow cover** with French knots in Melon, $400—Ann Gish (T); for stores: 212-447-0331. **Standard sham in sage and butter,** 100% cotton, $45/pr.—Bodrum Group Furnishings (M); for stores: 415-552-3552. **Standard linen pillow sham** with brown running stitch, $110; **linen patchwork decorative pillow,** $85—Lee Young Hee (R), 109 Rue du Bac, Paris, France 75007; 011-331-42-84-24-84. *Middle:* **Hilfiger Harbor Classic standard pillowcases** in French blue and regal blue, $57/pr.—Tommy Hilfiger Home (M); for stores: 800-237-0658. **Turquoise European sham,** 100% cotton—Frette, see above.

Page 119. **Crinkle kimono queen duvet cover,** $375; **standard shams** $110; **pastel sateen pillowcases** $85/pr.; **pastel cotton eyelet blanket** $150; **pastel dot knit throw** $190; **pastel sateen queen fitted sheet** $115; **lilac string sheer decorative pillow** $125; **epsom woven pleat decorative pillow** $125—Calvin Klein Home, see above. **Charles bed** in white cotton polyester bouclé, $4,868—B&B Italia (R); for stores: 800-872-1697. **Catania rug,** 8′ l. 10′ w.—David Shaw Nicholls (T); 212-317-2929. **Kent table,** blackened steel base with parchment top—Holly Hunt, see above. **Black and chrome lamp,** LMPV0045, $800—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **Abstract oil painting,** 1930s French, $2,100—Rooms & Gardens, see above.

120 GREEN HOUSE *Pages 120 to 125. Architect:* **McAlpine Tankersley Architecture, Inc.,** 644 S. Perry St., Montgomery, AL 36104; 334-262-8315. *Designer:* **McAlpine Booth & Carr Interiors,** see above. *Living room:* **Paintings,** Michael Dines—The Lowe Gallery; 404-352-8114. **Chandelier**—Architectural Accents (R), 2711 Piedmont Rd., Atlanta, GA 30305; 404-266-8700. **Chaise; chest; magnifying glass; TV cabinet; wing chairs**—Karla Katz Antiques (R,T), 4017 Magazine St., New Orleans, LA 70115; 504-897-0061. **Wing chair fabric**—Crawford's Decorative Fabrics (T); 334-284-2222. **Three-legged table**—Herron House Antiques (R), 422 Herron St., Montgomery, AL 36104; 334-265-2063. **Rug**—Designer Carpets (T); 404-262-1720. *Breakfast room:* **Gate-leg table**—Herron House Antiques, see above. **Settee**—John Rosselli International (T); 212-772-2137. **Fabric,** mohair, similar available—Clarence House (T); 212-752-2890. **Chair**—Circa Antiques and Interiors (R), 2321 Crescent Ave., Charlotte, NC 28207; 704-332-1668. **Rug**—Designer Carpets, see above. **Dining table**—James Jenning Furniture (T); 323-655-7823. **Chairs**—Herron House, see above. **Rug**—Hiltz Lauber, 2838 18 St., S. Homewood, AL 35209; 205-879-3455. **Corner pedestals**—Stoneworks (M), 8627 Melrose Ave., Los Angeles, CA 90069; 310-659-8614. **Drapery construction**—Drapes of Distinction (M); 334-262-6322. **Fabric**—Clarence House, see above. **Chandelier**—Architectural Accents, see above. *Kitchen:* **Chandelier**—Architectural Accents, see above. *Porch:* **Dining table; benches; side tables**—Pierce-Martin (T); 404-872-0800. **Cast iron fragment lamps**—The Stalls (R,T), 116 Bennet St., Atlanta, GA 30309; 404-352-4430. **Upholstered ottoman; Barrel chairs**—Past & Present (T); 404-233-5422. *Master bedroom:* **Screen headboard**—McAlpine Tankersley, see above. **Fabricator**—Mark Jordan Upholstery (M); 334-279-0056. **Linens**—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Bedside chest**—John Rosselli International, see above. **Chair and ottoman**—Circa Antiques and Interiors, see above.

126 A LEAFY RETREAT *Pages 126 to 131:* **James David,** Gardens, 1818 W. 35 St., Austin, TX 78703; 512-467-9934. **Barton Springs Nursery,** 3601-Bee Caves, Austin, Texas 78746; 512-328-6655.

132 A CERTAIN SIMPLICITY *Pages 132 to 137. Architect:* **Lake/Flato Architects, Inc.** 311 Third St., #200, San Antonio, TX 78205; 210-227-3335. *Principals in charge:* David Lake, Ted Flato. *Project architect and Partner in charge:* John Grable. *Landscape architect:* Lake/Flato, see above. *Interior Designer:* Owner and Lake/Flato, see above. *Contractor:* Denman and Associates, Brad Gummersall, Kevin Leary, 1500 Fifth St., #15, Santa Fe, NM 87505; 505-983-6014. *Structural Engineer:* Red Mountain Engineering, Jim Kries, Jim Hands, PO Box 16115, Santa Fe, NM 87506; 505-473-7373. **House size:** 3,165 sq. ft. **Lot size:** 290′ x 370′. *Structure type:* truss joists, TJI system. *Exterior materials:* Stone stucco system. **Roof,** gravel foam—NCFI, PO Box 1528, Mount Airy, NC 27030. *Interior materials:* U.S. Gypsum drywall. **Windows, Doors,** custom by Lake/Flato; see above. **Floors,** tongue and groove white oak. **Paint**—Benjamin Moore Paints (M); 800-672-4686.

Lighting, Times Square—Stagelight (M); 713-942-0555. **Bridge and staircase handrails,** Kee Klamp—Kee Industrial Products (M); 716-896-4949. *Living room:* **Sofa fabric,** Jack Lenor Larsen—Larsen (T); 212-647-6900. **Artwork,** "Thirty Plaster Surrogates" by Allan McCollum—John Weber Gallery (R), 529 E. 20 St., New York 10011; 212-691-5711. *Dining room:* **Table; chairs**—Berkeley Mills (M); 505-982-4584. *Bathroom:* **Fixtures**—Kohler Plumbing (M); 800-4-KOHLER.

138 KITCHENS *Pages 138 and 139. Designer:* **Christian Astuguevieille,** Studio 10, rue Portalis, Paris, France, 75008, Siège Social 91, Faubourg Saint Honoré; 011-33-44-69-91-40. **Glass lamps**—Espace & Lumières, 17 rue des Lombards, Paris, France 75004; 011-33-1-42-77-47-71. **Faucets**—L'epis d'or, 17 rue des Bernardins, Paris, France 75005; 011-33-1-46-33-08-47. **Wood trays and furniture**—Bois & Forêts, 42 Galerie Vivienne, Paris, France, 75002; 011-33-1-42-60-10-70.

Page 140: Designer: **Studio Morsa,** 247 Centre St., New York 10013. 212-226-4324. **Sink and faucets**—Kohler (M); 800-4-KOHLER. **Ceiling light fixtures**—Capri (M); 800-444-1885. **Countertops and Floors**—Pietra Serena (M); through designer.

Page 141: Designer: **Candra Scott,** 30 Langton Ave., San Francisco, CA 94103; 415-861-0690. **Contract/Finnish counters**—Kobern Hennksen, 125 Belvedere Ave., Belvedere, CA 94920; 415-789-0799. **Cabinets**—Jim Sellars (M); 415-621-5647. **Stainless-steel counters**—Modern Stainless, Inc. (M); 510-471-9191. **Flooring,** vintage linoleum rug, diamond pattern border—Armstrong (M); 800-292-6308. **Range; refrigerator; lighting**—vintage. **Cabinet hardware**—Liz's Antique Hardware (R), 453 S. La Brea Ave., Los Angeles, CA 90036; 213-939-4403.

Page 142: Designer: **Wanamaker Raphael Design,** Rte. 176, Box 500, Brooksville, ME 04617; 207-326-8235. **Stove,** Rayburn #2125 wood/coal—Aga (M); 011-44-19-52-64-20-00. **Dishwasher**—Asko (M); 800-367-2444. **Undermount sinks**—Kohler, see above. **Gas Range,** 30", convection—Viking (M); 800-467-2643.

Page 143: Designer: **Marc Reusser and Debra Bergstrom,** Reusser-Bergstrom Associates, 1010 Mission St., #2S, Pasadena, CA 91030; 626-441-6761. *General contractor:* **Jim Watson** (T); 626-357-6829. *Cabinetry:* **Steve's Custom Cabinets** (T); 805-268-1527. *Flooring:* **Mission Tile W.** (R,T); 626-799-4595. *Painting:* **Mike Thevis** (T); 818-551-8056.

Page 143: Designer: **Cheng Design & Construction, Inc.;** *Principal:* **Fu-Tung Cheng.** *Project designers:* **Chris Tong, Fu-Tung Cheng.** *Project construction & fabrication:* **Wayne Battershall, Mike Clark, Jud Smith,** 2808 San Pablo Ave., Berkeley, CA 94702; 510-849-3272. *General contrator:* **Werner Schneider Construction, Inc;** 415-383-7322. **Cabinet maker**—Steinbach Cabinet Shop (M); 415-453-7322. **Refrigerator**—Sub-Zero (M); 800-44-7820. **Cooktop, oven and vent**—Thermador (M); 800-656-9226. **Dishwasher**—Miele, 800-579-9225. **Stainless-steel drawer faces & panels with stainless pulls**—Seaport Stainless (M); 510-232-8687. **Cabinet pulls**—Custom by Cheng Design, see above. **Sink**—Seaport Stainless, see above. **Faucet**—Dornbracht (M); 800-774-1181.

Page 144: Designer: **Jock McDonald;** 415-621-0492. **Cabinet maker**—Darrell Rupe (M); 510-763-3393. **Surfaces and patina**—Holsnbac Reinfication (M); 415-553-4183. **Tiles,** Zinc—Jay Hagen (M); 415-863-4163. **Dishwasher**—Miele, see above. **Range**—Thermador, see above. **Refrigerator**—Sub-Zero, see above. **Numerical ceramics,** by Cam Nowell—Tabletop Handpainted (M); 415-924-7719.

Page 145: Designer: **Lee Mindel,** Shelton Mindel & Assoc., 216 W. 18 St., New York 10011; 212-243-3939. **Wall oven**—Miele, see above. **Cook top hood**—Best by Broan (M); 800-558-1711. **Cook top**—Viking, see above. **Faucet**—Franke (M); 800-626-5771. **Cabinets and counter top**—Boffi Kitchen and Bath (T); 212-421-1220. **Millwork**—J&J Carpentry (M); 973-578-2622. **Ceiling light fixtures**—Bega at MSK Allumination (T); 212-888-6474. **Floor**—Stone Source (T); 212-979-6400. **Window**—Skylne (M); 212-491-3000. **Suspended shelves**—Studio Source (M); 800-321-6889. **Toaster**—Williams-Sonoma (R, MO); for stores: 888-779-5173.

146 SWEET SUNDAY MORNING *Pages 146 and 147.* **Blueberries:** *Blue ceramic bowl,* $21—Curly Willow (R), 55 Main St., East Hampton, NY 11937; 516-324-1122. **Flowers:** Bridgehampton Florist (R), 11 Main St., Bridgehampton, NY 11932; 516-537-7766. **Raspberry corn muffins:** *19-century French platter,* Ann-Morris Antiques (T), 239 E. 60 St., New York 10022; 212-755-3308. **Store:** The Barefoot Contessa (R), 46 Newtown Lane, East Hampton, NY 11937; 516-324-0240. *The Barefoot Contessa Cookbook* by Ina Garten (Clarkson Potter, $32)

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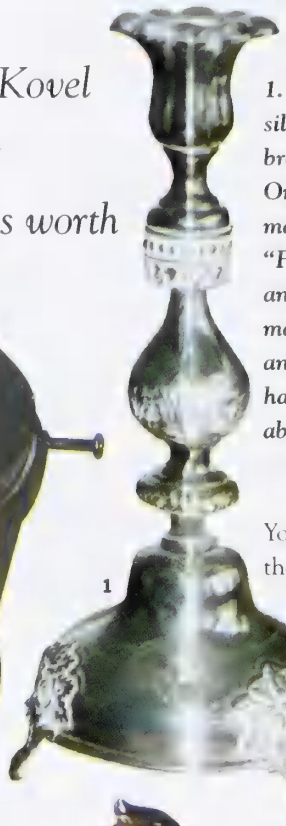
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1



2



3



5



1. I own twelve-inch-tall silver candlesticks brought from Poland. One base has an oval mark with the words "Fracet W Warszawie," and the other is marked with letters and numbers. Do you have any information about them?

C.S., Madison, WI

Your candlesticks, from the turn of the century, are in the middle-European style characterized by a domed base, a shaft shaped with turnings, and a fluted top rim. Candlesticks like these were often used on the Sabbath as part of a religious ceremony. The word in the mark probably refers to Warsaw, Poland. You could sell them for about $250 a pair.

2. Our ice bucket was my grandmother's. It is marked "Apollo, E.P.C., Bernard Rice's Sons Inc." It has the original milk glass liner. How old is it?

S.S., Rutland, VT

The mark, shape, and construction of your piece suggest that it was produced in the 1930s or 1940s by Bernard Rice's Sons of New York City. Drinks requiring ice cubes became the rage in the 1930s, and many firms made ice buckets of silver plate or chrome. The glass liner, for insulation, helps keep the ice from melting. Your ice bucket is worth $75.

3. I recently bought this silver teapot at a local flea market. The bottom is marked with five small symbols: a thistle, the letters JMc, a fancy letter Q, a castle, and a lady's head. I was told it is English. What is it worth?

M.T., Charlestown, MA

The silver teapot you own is from Edinburgh, Scotland. The thistle mark stands for the country, the castle for the town, the Q for the year 1845, and the head of the queen for sterling. The initials reveal the name of the maker, J. McKay, who was a well-known Edinburgh silversmith working in sterling in the 1840s. It will fetch $2,500.

4. I have a silver samovar that is 16 inches high, 22 inches in diameter, with a spout and a warmer. An inscription on the side reads "To Albert Smith from his Peking friends, March 18, 1869." The bottom is stamped "Gorham MFG Co. 040 A, Silver soldered."

J.P., Andover, NH

From 1865 until 1962, the Gorham Manufacturing Company of Providence, Rhode Island, made a large number of electroplated silver pieces including tea sets, candelabra, and small boxes. This particular samovar, or hot kettle, is marked with the letter A, Gorham's date code for the year 1868. "Silver soldered" is a term used only with silver plate, not sterling. Victorian celebrations were often commemorated with a gift that was inscribed and dated. The current value is $1,500.

5. What is this? My grandmother brought it from France around 1915. It is 9 inches long and silver-plated. When the clover leaf crank-screw is turned, the flower-petal-shaped head closes.

V.E., Crete, IL

You own a posy holder, used during the late 19th century to keep stems of flowers from staining the white gloves ladies wore on formal occasions. The holder was always funnel shaped, with a place inside for a damp sponge to keep the nosegay fresh, and was usually made from such decorative materials as sterling silver, silver plate, ivory, amber, porcelain, or mother-of-pearl. Collectors will pay $200 and more for a silver-plated piece like this.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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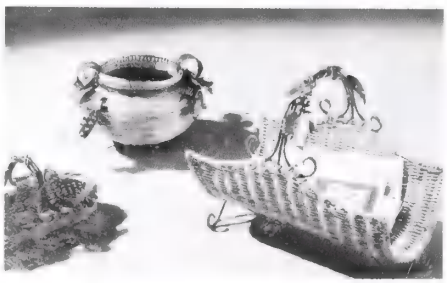
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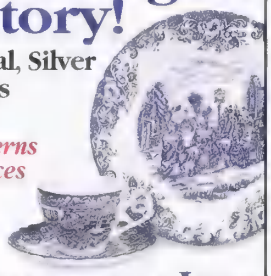
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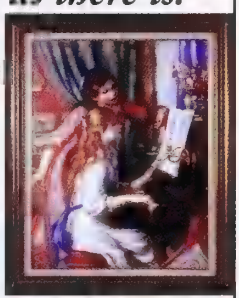
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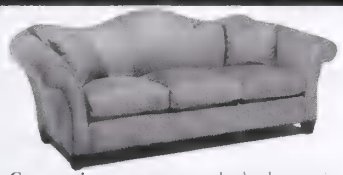
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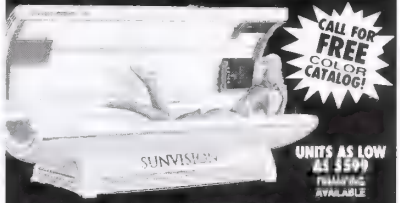
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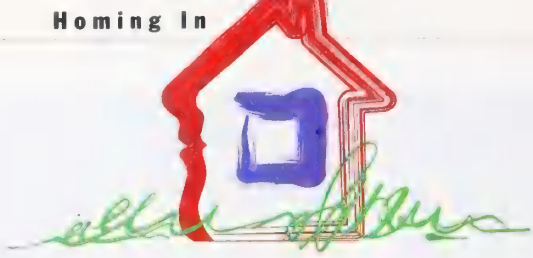
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CLOSET LOVERS

By Phyllis Theroux

Not long ago my younger sister came from California for a visit. We do not resemble each other. Cindy is tall, with straight hair, brown eyes, and the easy stride of an Olympic runner. The hands-on owner of a house-cleaning service, she exercises after work at a health club to get rid of excess energy. I am average height, have curly hair, blue eyes, and prefer to get my exercise watching other people get theirs. But where we differ most markedly is in our attitude toward clothes.

Cindy's closet is full of close friends who have nurtured and supported her. She pats her handbags, folds her scarves respectfully, gazes approvingly at her dresses before zipping them back into their plastic bags. These are not clothes, but a rack of loyal allies ready to do continued service.

By contrast, my closet is full of brief infatuations that have let me down—skirts, blouses, and suits that didn't change my life and now hang, neglected, upon a sagging rod like orphans in a badly run asylum. Belts could be anywhere. Shoes lie pigeon-toed and unpaired upon the floor.

My sister was on vacation, but she couldn't repress the professional urge to get my closet back into shape. Two days before she left she made me an offer—to help me redo it. Sensing my hesitation, she gave me room to refuse. "You may not feel comfortable with it," she said diplomatically. "Think it over." But I wasn't sure what I thought.

For years I have struggled in the face of my sister's natural elegance and superior organizational skills to not be jealous of them—and her. Allowing her to plunge into my closet was like letting her plunge to the bottom of my subconscious, where love and loathing lay coiled, like my sweaters, which are always threatening to fall *en masse* from the closet shelf upon my head.

But this had been a visit where I had found the courage to share some old hurts my sister had unwittingly inflicted. A lot of hard truths—mostly mine about her—had been exchanged over various cups of tea and coffee. My sister had received them with grace and gratitude. I could do no less.

"I accept," I told her.

"It will be my gift to you," she said. The next morning we began.

She stood in front of the closet like a prospector before an open mine shaft. "First," she said, "we will take everything out of the closet and divide it into three piles: Keep, Throw Out, Transition—those are the clothes you don't wear but can't bear to get rid of. We put those in the garage and you can visit them."

As we sorted, I realized my clothes tended to fall into four different categories: a small Grace Kelly section (two wool suits, one of which fits), a larger Artist-in-Residence section (mostly cotton skirts, shirts, and things that Georgia O'Keeffe might have worn before she got overly committed to black and white), a Desire Under the Elms section (skimpy little size 8 skirts and sweaters that I wore when I was littler and skimpier—those went into the transition pile), and, finally, the Viper's Nest section (anything that could get tangled up with something else on the floor: scarves, belts, purses).

I declared every third item a discard. My sister was impressed by my detachment. "You're being so disciplined!" she exclaimed.

Stage Two was furnishing the empty space. "We're throwing out all these wire hangers," she announced. "Wire hangers shout low self-esteem." We raced to a local discount store and filled up a cart with double clothes racks, shoe bags, and shelf dividers.

Stage Three was the simplest. After installing the new accessories, we put everything in the "Keep" section back. I had not realized that I owned six purses, or that a closet with everything neatly categorized and suspended from new high-esteem wooden hangers could raise my own esteem as well.

My sister has been gone for nearly a month. I have yet to allow anything to slip to the closet floor, or go back unfolded upon a shelf. The closet seems to be bringing me up to its standards instead of sinking down to mine. And every morning, when I reach for my sneakers, I can hear my sister saying, "See, you won't have to think about where they are now."

True, but what I think about more is how much closer I feel to my sister. We will never be mistaken for one another, but the difference—at least in our closets—has narrowed, and every time I open my closet I open her gift to me once more. ■

HOUSE BEAUTIFUL© Volume 141, Number 4 (ISSN 0018-6082), is published monthly by Hearst Communications, Inc., 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. & Chief Executive Officer; Victor F. Ganzi, Executive V-Pres. & Chief Operating Officer; Gilbert C. Maurer, Executive V-Pres.; Jodi W. King, V-Pres. & Secretary; Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rehan, Jr., V-Pres. & Resident Controller; © **1999 by Hearst Communications, Inc.; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by sufficient postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. Trademarks: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, and Houses and Plans. Trademarks are owned by Hearst Magazines Property, Inc. in U.S.A. and Hearst Communications, Inc. in Canada. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.**


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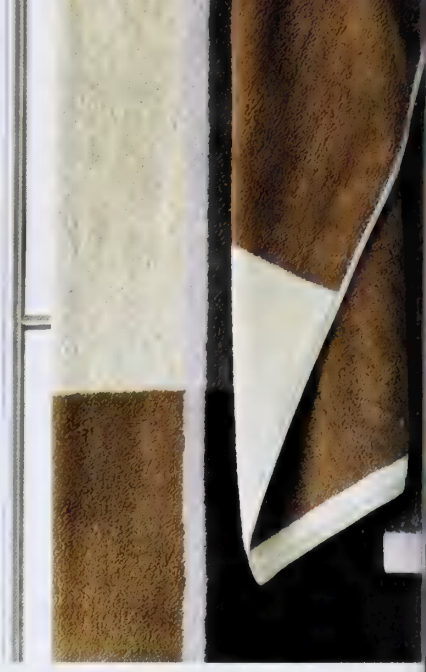
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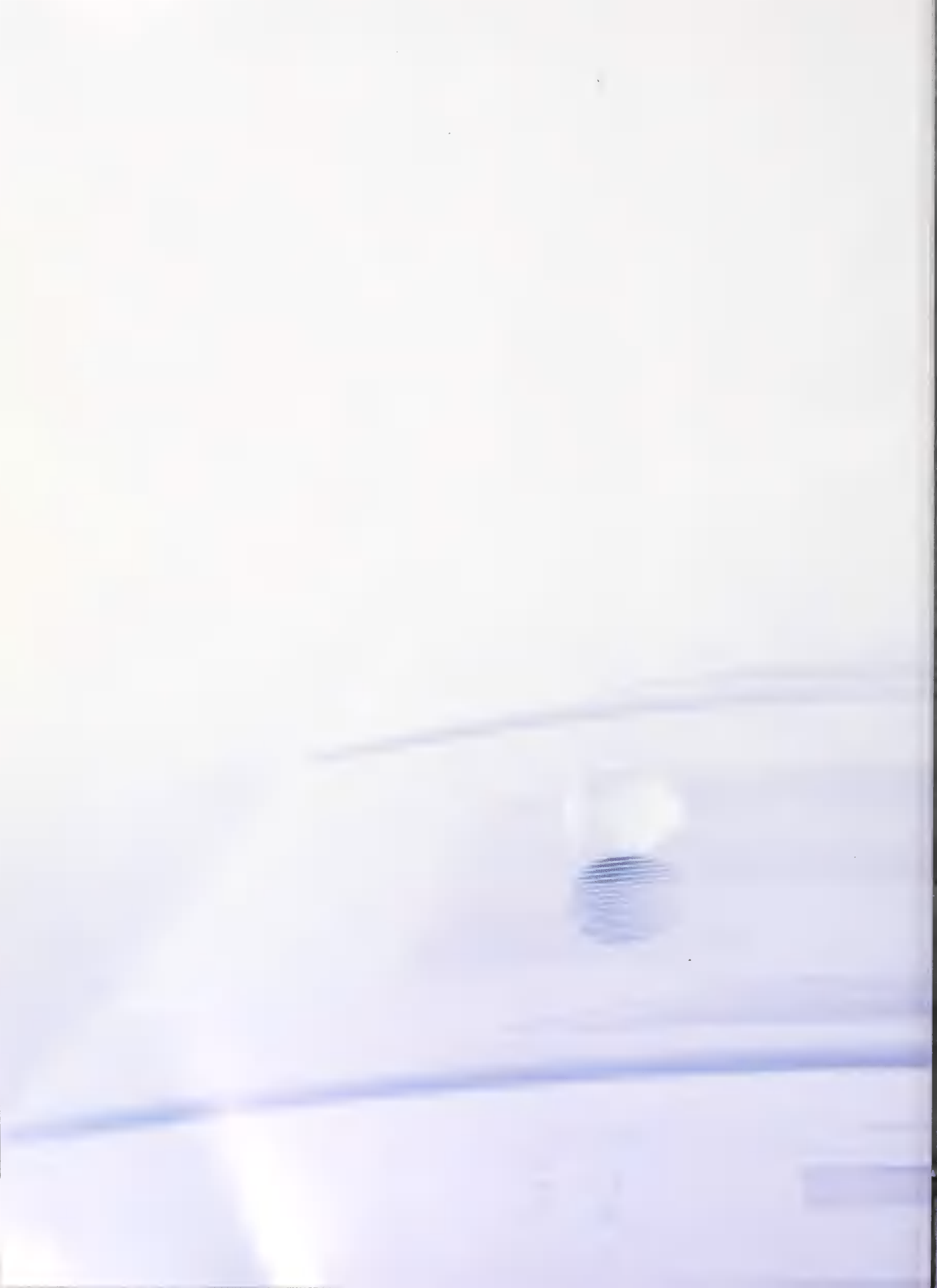








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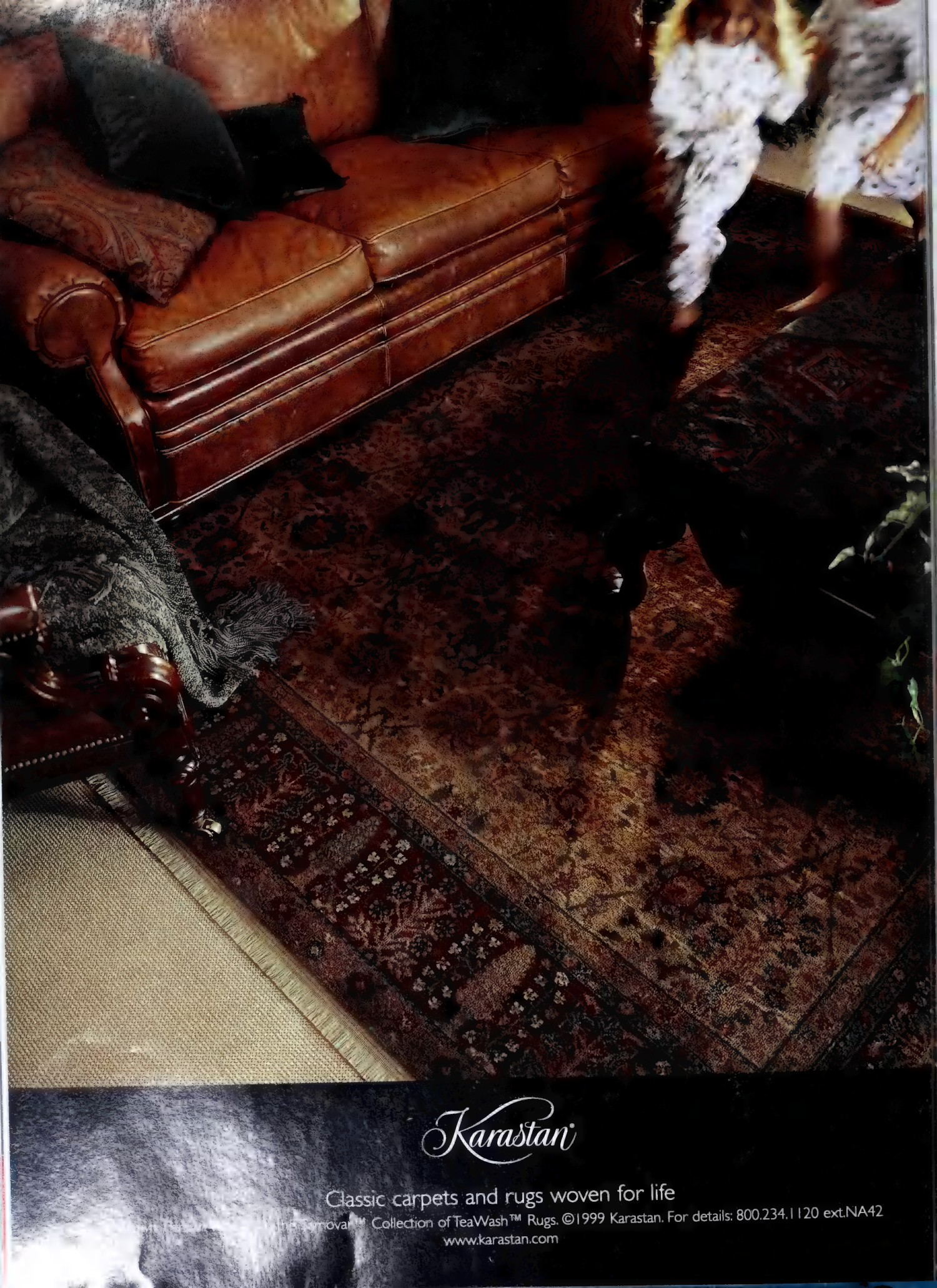
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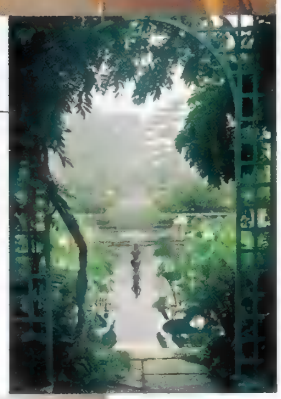


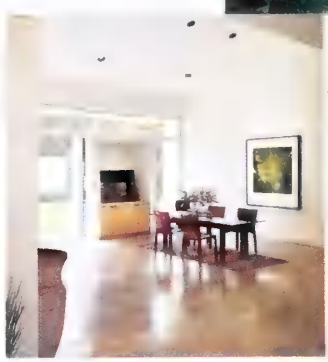
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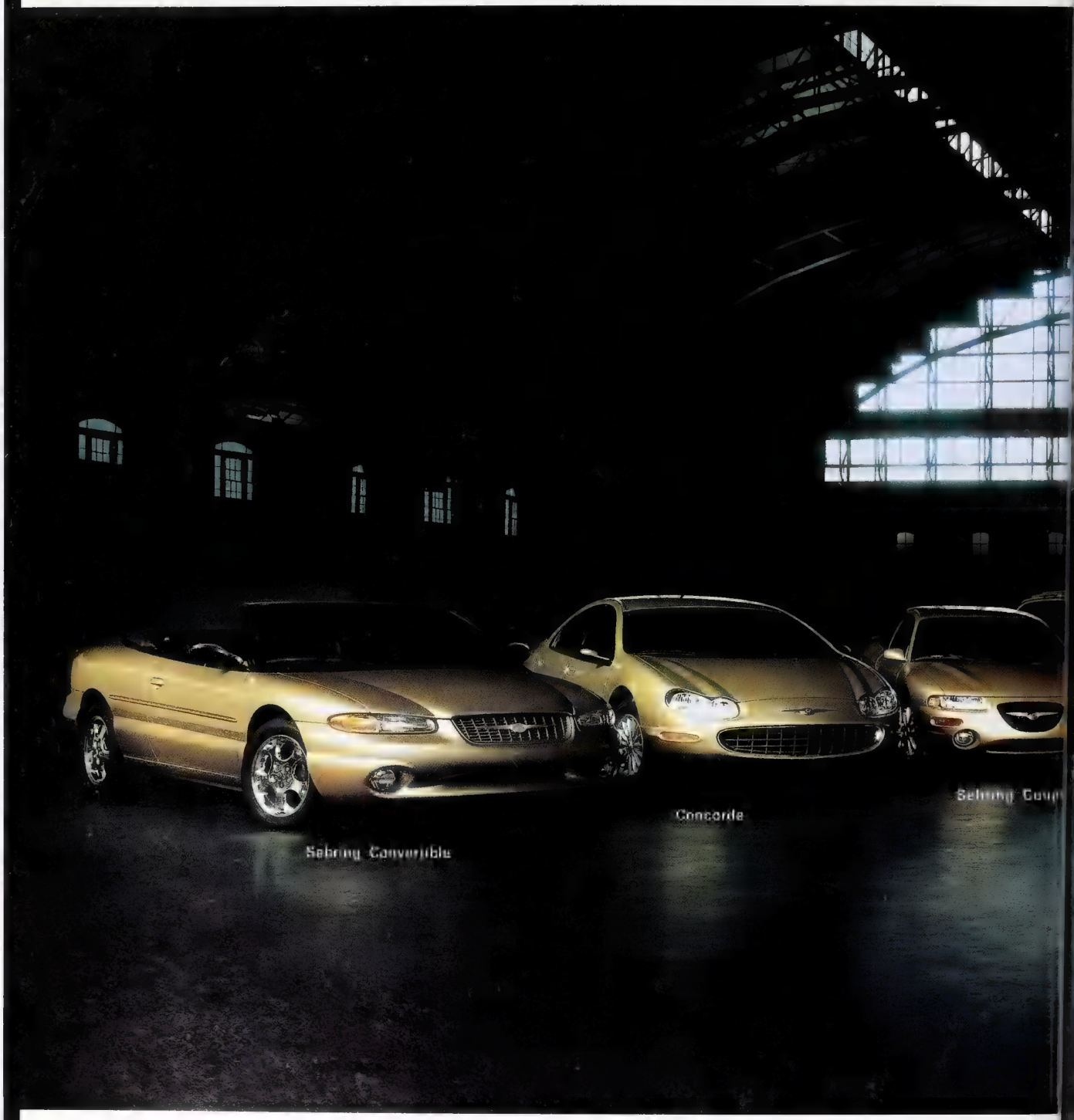


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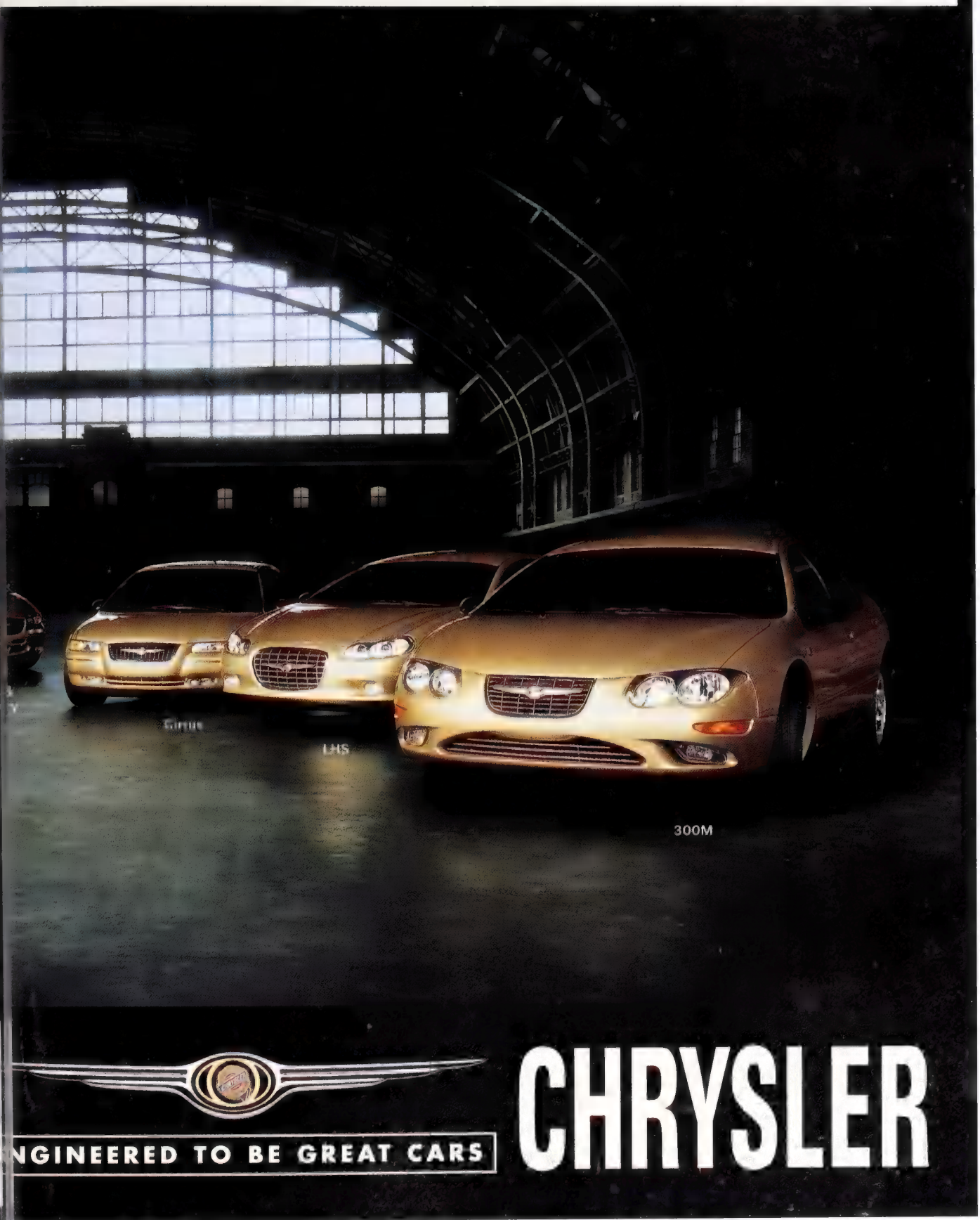


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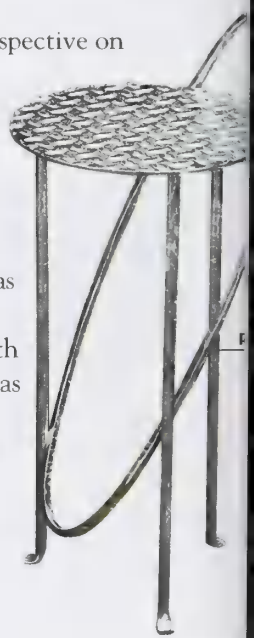
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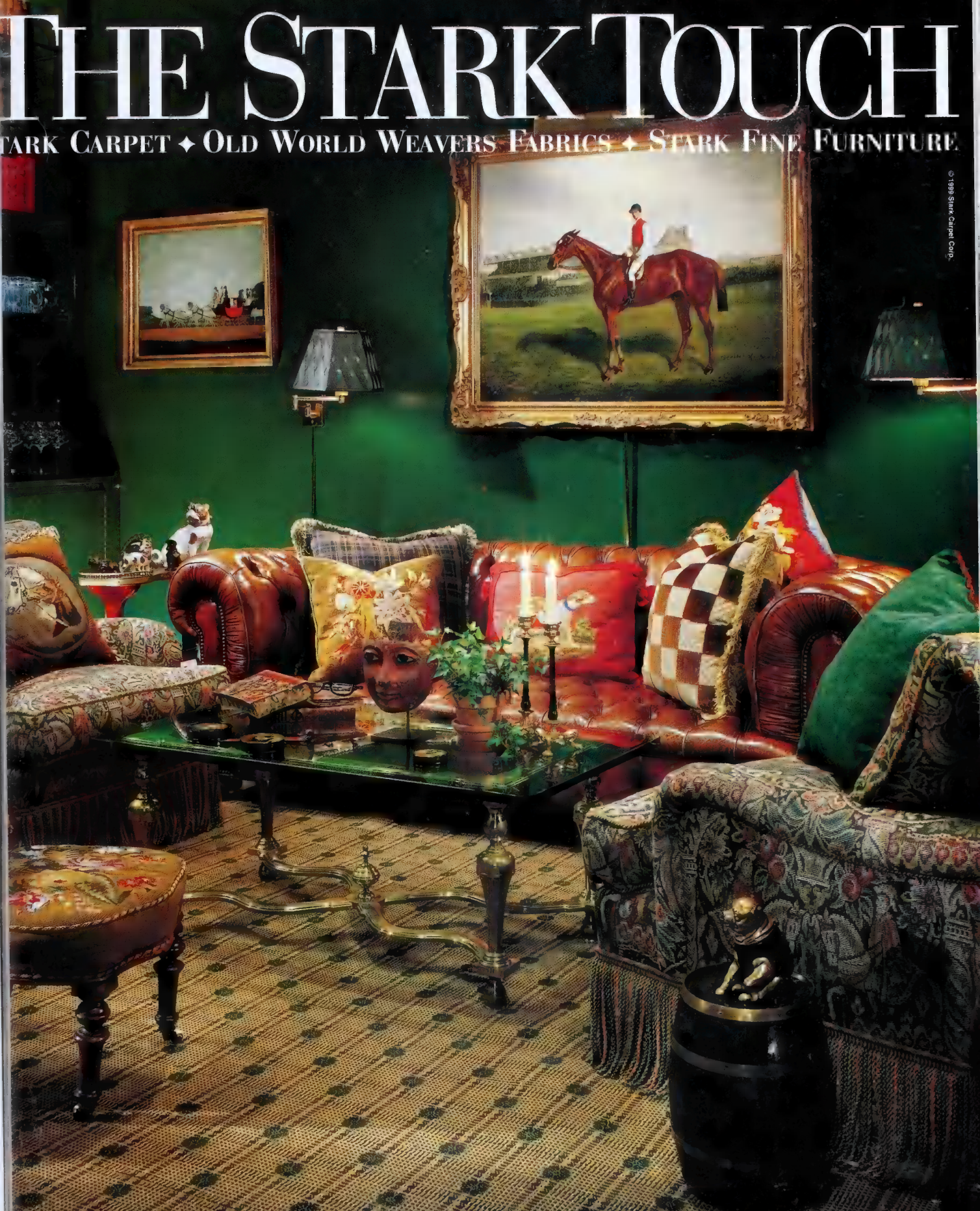
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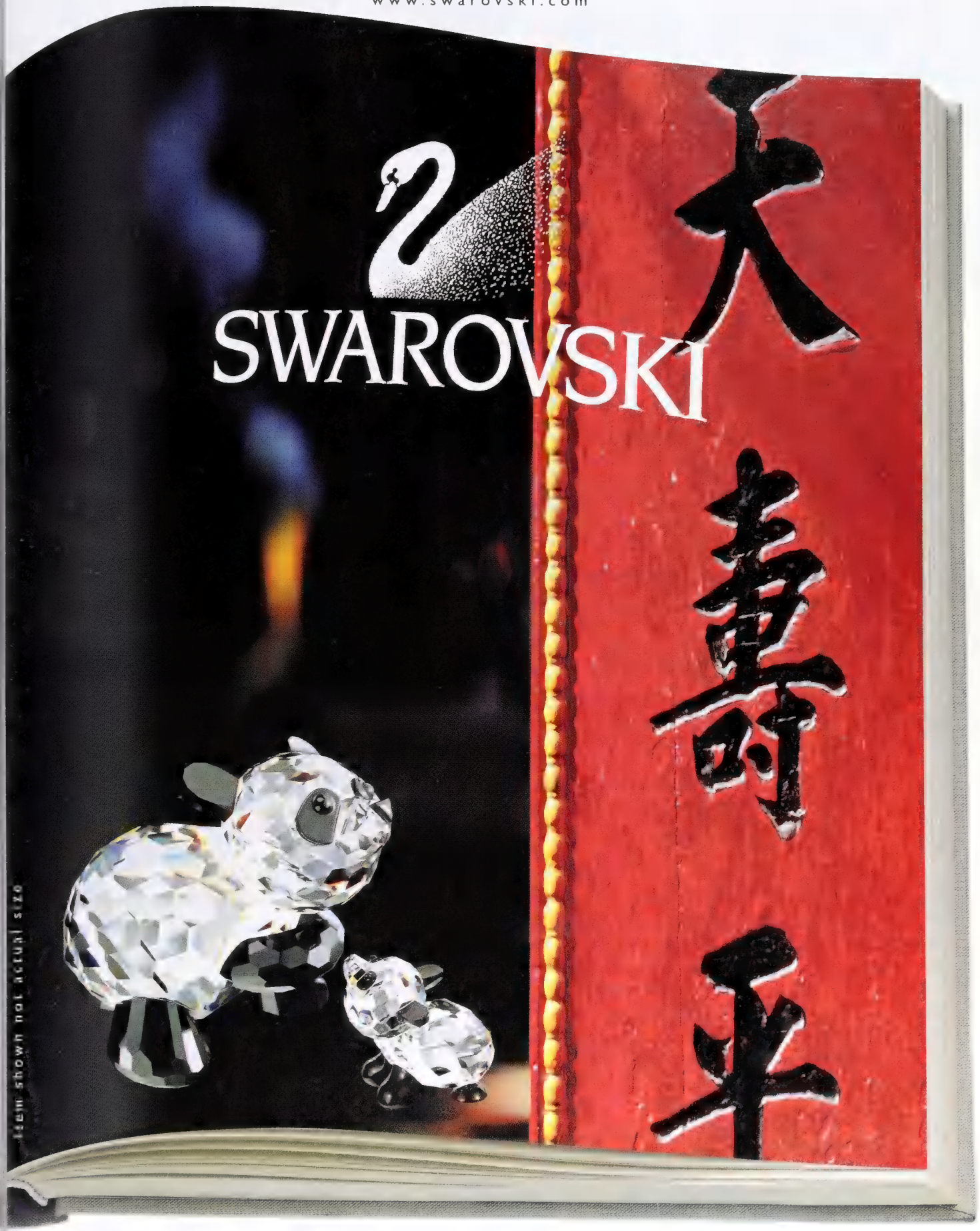
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WRITTEN AND ILLUSTRATED BY ALEIDA ALMENDARES DE VILLALBA
TRANSLATED BY JOHN MATKIN

A secret told in a deathbed delirium, hidden jewels, and a lost way of life filled my thoughts as the plane landed in Havana. My heart raced. Soon I would see the family home I had fled thirty-seven years ago and yet had never truly left.

Together with my parents, my grandfather, and an uncle, I had flown into exile during the Revolution in 1961 with only the clothes I was wearing. I was thirteen that summer and believed we were only going to Madrid for a visit, but we never returned. Seven years later, in accordance with my family's wishes, I was married to a Spaniard twenty years my senior. He had social position, a minor title, and considerable property. Eleven months later he was killed in a car crash near Marbella. And so, widowed and childless at an early age, I came more then ever to dwell in memories of my childhood home. In dreams and reveries, I climbed the steps and walked through the rooms and ran my fingers along the walls and furnishings.

The family called this "the new house," although it had been built by my great-great-grandfather in 1865. The original family home was an early-19th-century mansion in Old Havana, where for generations our extended family had lived together. But no one wished to remain there a day in 1864 when a young servant girl who had been entrusted momentarily with the baby of the family dropped a mango from her pocket through the balusters along a third-floor corridor overlooking the patio. Leaning over the railing, she lost her hold on the infant and in trying to catch it lost her own footing as well. Both servant and baby fell to their deaths.

From then on, the building became widely known in Old Havana as "The House of the Mango Tragedy." The family dispersed. My great-great-grandfather, whose son had been the infant killed, built a new house to the west near the sea. He chose a design of the last French Empire, and it was constructed in creamy golden Cuban limestone. He fancied anything French, so he gave this retreat from sorrow a French name, Sans Souci, "without care."

By the time of my birth, my mother had set the style of the rooms. The staid Napoleon III architecture made a perfect foil for the gilding, brilliant colors, and florid exuberance of Mother's taste. The walls of the long stairway were painted crimson red. Each morning I would lick one finger and run it along the chalky red calcimine surface as I descended, and then rub it on my mouth for lipstick.

A very large standing portrait of my mother wearing a red moiré ball gown dominated one wall of the dining >


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The staccato of women's conversation amplified across polished tile floors in breezy high-ceilinged rooms as Mother *met with her friends in the afternoon*

room. A well-known artist had come to our house every morning for several weeks. As my mother posed, he recited the poetry of Federico García Lorca to keep on her face just the expression that he wished to portray. A necklace of emeralds from the Chivor mines had been in the family for more than two hundred years and was to have been worn in this painting. On the second morning, however, the artist exclaimed, "Take them off please, Señora. Your neck is much more beautiful than the emeralds!"

In the center of the dining room stood a long native mahogany table surrounded by high cane-backed chairs. The flicker of candlelight animated those at table, and reflections in the mirrors on opposite walls extended the family tableau to infinity.

The house was always alive with sound. The staccato of women's conversation amplified across polished tile floors in breezy high-ceilinged rooms as Mother met with her friends in the afternoon. Father's deep clear voice resonated down the hallways as he summoned his majordomo or whistled his favorite tune, *Always in* My *Heart*. Long after I had been sent to bed, I would often hear the faint strains of Ernesto Lecuona's *Damisela Encantadora*, or *Siboney*, as musicians played from the loggia while guests in the garden talked and laughed and danced in the moonlight. Often, evenings were punctuated with the click, click of dice being shaken in a *cubilete*, a small leather box, as Uncle Rodolfo and his friends gambled.

At night, before I fell asleep, I could sense the city pulsing. The crash of the waves against the sea wall along the Malecón drive, the breeze that rustled the palms in the garden, even the passage of the moon seemed a symphony of sensuousness. Always, in the distance, there was the throbbing murmur of music, a mélange of melodies neither Spanish nor African, but a unique synthesis. Night-blooming jasmine and sweet aromatic cigar smoke, the scent of rum and perfume, all blended into the essence of Havana.

I never tired of watching Mother in her dressing room while her maid, Caridad, brushed her hair each morning or applied the flamingo-colored nail polish, careful to leave the moons and tips exposed. A half-high wall and a *mampara*, a double-swinging louvered door, separated Mother's dressing room from her bath, providing privacy while allowing ventilation in the tropical climate. On the evenings when the family entertained, I would often stand beside the triple-mirrored dressing table cluttered with perfume bottles and feather powder puffs. Burying my chin in the marabou collar of my mother's dressing gown, I would watch as she opened one jewel case or another and held the emerald necklace to her throat or a pearl and diamond [illegible] to her hair.

"These will all be yours when I'm gone," she would sometimes say. "When do you think you might go?" I once replied. Touching the tip of my nose with her folded black lace fan and smiling broadly, she answered, "Not yet, my love," and swirled from the room to her glittering guests below.

Father noisily negotiated business by telephone from his desk in the library. He bathed morning and evening, changed his shirt three times every day, and smelled of the French cologne Jean Marie Farina, which he sprinkled liberally on his handkerchief.

Uncle Rodolfo had three rooms upstairs. He was unmarried and the handsomest young man in Havana. Unlike the rest of the family, he had green eyes of a brilliant intensity in which more than one young woman had become lost. He often dressed in silk suits the color of vanilla ice cream and as soft to the touch.

Before the Revolution, Cuban society was very elitist. The members of the old families moved within closed circles—the *gente conocida*—from generation to generation. Uncle Rodolfo rebelled against this, and would sometimes appear at a social function at home, to everyone's distress, with a beautiful, bright-eyed country girl, or even worse, a tourist met over the tables of a casino—it didn't matter that her husband owned a chain of drugstores in Milwaukee.

Grandfather and his friends gathered each morning on the loggia facing the sea. All dressed in white pleated *guerravera* shirts and sitting in rocking chairs, they would have their dark strong coffee in tiny cups, check the daily *El Mundo* for the market price on sugar, and converse under the intoxicating cloud of smoke of their Larrañaga cigars.

Occasionally, Grandfather's friend Ramón Grau, who had twice been president of Cuba, came to dinner. Preparations were especially elaborate, and Mother personally supervised. Señor Grau had an inordinate liking for *diplomate*, fruit pudding. On each of his visits, this was served as dessert. So exacting were his tastes that his own cook came to our kitchen the day before to preside over the making of the pudding. There was talk of a secret ingredient that made it quite distinct from this popular dessert as served elsewhere. Despite my spying through a kitchen window, the secret was not revealed to me.

To a child this life seemed carefree, but there were mysterious happenings in the garden. One October night in a rainstorm, I was awakened by muffled voices beneath my window. As I watched from behind the shutters, three of the servants carried a small box from the house in darkness illuminated only by candlelight. At the foot of the *ceiba* tree in the garden, they dug a place in the earth and buried their mysterious parcel. Something was taken from a bag and scat- >

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There by the light of the moon in the shadow of an old yagruma tree stood my father and the wife of a well-known Cuban senator

tered over the spot. Then, after some strange incantation, they returned to the house.

I was not alone in observing this ritual. The light of a cigarette drew my eye to a figure standing just out of the rain under the portal of the driveway. It was Uncle Rodolfo. I never spoke of this to anyone, but I always imagined it to have been a baby. One hot, humid night in summer, I was again drawn to my window by a faint sound—a woman's laughter. There by the light of the moon in the shadow of an old *yagruma* tree stood my father and the wife of a well-known Cuban senator. I watched for a long time as they talked in hushed tones and kissed. As I returned to bed, I heard the door to my mother's bedroom quietly close.

Nothing was said of this episode. Some weeks later, at a large wedding reception in a private club, this same senator's wife approached my mother and, as was the Cuban custom, attempted to kiss her on the cheek. Mother drew back and sharply said, "I do not kiss those who also kiss my husband." The room, filled with conversation and laughter, fell silent. Then, as if nothing had happened, all resumed as before, and so did our lives. Mother would never have permitted herself such a breach of etiquette as insulting a guest in our own home, nor would she have admonished my father in private. The reception was the best opportunity for her to make her feelings plain. Shortly after our departure from Cuba, we learned that the senator's wife had died by her own hand.

Mother never recovered from our departure from Sans Souci and from Havana. Like a plant whose roots are damaged in transplanting, she soon declined. In Madrid, she seldom rose from bed before noon. She dressed invariably in black, as if in mourning. The vibrancy of her personality became the confusion of a sleepwalker, and she died an early death. Grandfather died of lung cancer and, I always thought, a broken spirit. With the loss of the sugar fortune that had sweetened his youth, Uncle Rodolfo followed an eager American heiress, whom he hoped to marry, from Madrid to New York. She said yes. Her father said no. Not long after, he married a cashier from the Automat, and they had five children in a small apartment on Empire Boulevard in Brooklyn.

Although Father outlived both Mother and Grandfather by more than three decades, he was obsessed by a determination to return to Cuba and reclaim all that had once been ours. As he lay dying in Palm Beach, his last fevered words were to me: "The emeralds and all the other things, I left them behind with Caridad. It was the only safe place." With a gasp as faint as a baby's breath, he was gone.

Four days later, I arrived in Havana to collect my long-dreamed-of treasure. Caridad had been not only my mother's personal maid but her confidante as well. Although she was black and we were white, it was as though the same blood flowed through our veins. Over all these years we kept in close contact. With her ninety-six-year-old brother, she shared two small rooms in a crumbling white colonial house in that district of Havana called La Vibora. On my arrival, I went directly to her with the news of Father's death. She told me that he had given each of the servants a substantial amount of money before going into exile.

When I asked whether she had anything else, she pointed to a torn and faded photograph fastened to the wall with a rusted tack. It was of our family on the steps of Sans Souci with Caridad in the background holding me. Beneath it on the floor was a worn and dusty pile of Decca records and an old phonograph. These were Caridad's only treasures, the remnants of her life with us.

I told her of Father's last words. Smiling, she reminded me that *caridad* meant "charity." "Maybe he left the jewels with the priest to be used by the church," she suggested. Father Demitrio now had a church at Batabanó, and Caridad insisted on accompanying me there. We made the journey in a *guagua*, an old Cuban bus without glass windows. Across from us sat a country woman holding in one hand a live chicken with its feet bound and in the other a bundle of yucca root. Father Demitrio had no knowledge of anything being left behind by my father, but did recall that each year Mother had made a pilgrimage to the shrine of *Caridad del Cobre* in the countryside. A brief telephone call to the elderly caretaker of the shrine proved she had not left the jewels there. After a simple supper of black beans and rice at Father Demitrio's humble table, we returned to Havana, tired and dejected.

When at last I stood at the entrance gate to Sans Souci the next morning, it seemed like the remains of some lost civilization. I had expected a flood of emotion, but I felt numb. The ancient *ceiba* tree had uprooted the entrance walk, as if to defy anyone to enter. The great roots knotted and curled around one corner of the house in a possessive embrace, partially dislodging a corner of the steps. A tangled torsade of vines bound a louvered shutter against a pair of windows. In the garden, banana and banyan, *copa de oro* and sea-grape grew together in wild profusion.

In the cruelest joke of all, time and the elements had conspired to alter the name of the house to reflect its present reality. Two of the black iron letters that were mounted on the garden wall beside the entrance had fallen and lay half buried in earth and vegetation, so that the house name, Sans Souci, now read Sans Sou, "without a cent." How fitting.

Talking with people living nearby, I learned that over the years many families had occu- *(Continued on page 198)*



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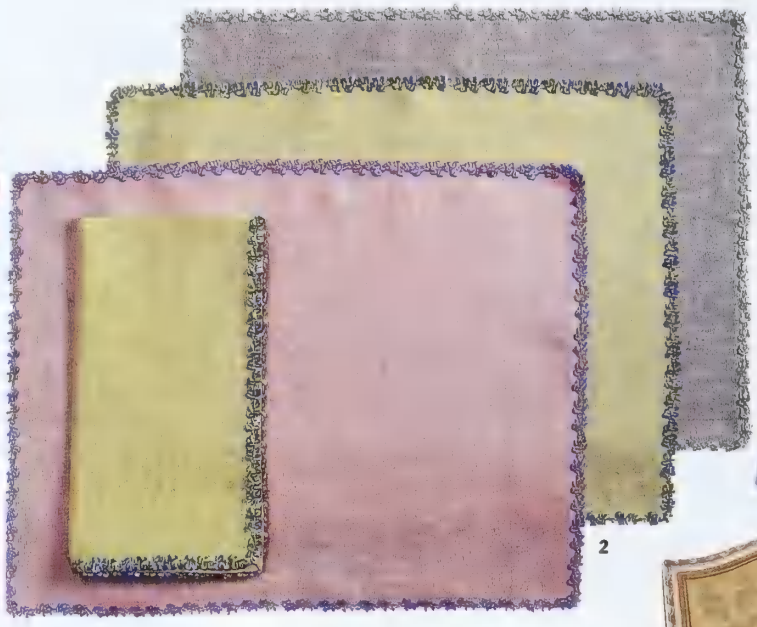
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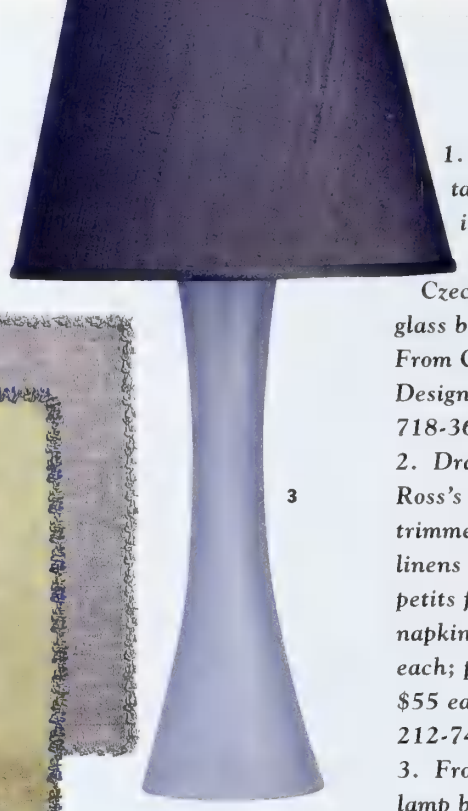
EDITOR: ELIZABETH MAYHEW



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1. An 8-inch-tall chandelier is hand-strung with Czechoslovakian glass beads, $215. From Canopy Designs, Ltd.: 718-361-3040.

2. Dransfied & Ross's flower-trimmed pastel linens inspired by petits fours: napkins, $55 each; place mats, $55 each. Call 212-741-7278.

3. Frosted-glass lamp base with douppioni silk shade, $195. From Andrew Gary: 973-484-2500.

4. Sterling flatware with brushed finish, $300 for five-piece setting. From Michael Wainwright: 718-789-8911.

5. Hand-painted Limoges tea cups based on an 18th-century design, $78 each. At A La Maison: 212-396-1020.

6. Hickory Chair's painted mahogany armchair, $1,340. Call 800-349-4579.

7. Louis XV–style sofa has a gold-flecked finish, $12,500. From E. J. Victor: 828-437-1991.

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1. *Pine cabinet has lacy pierced doors, $1,335. From Drexel Heritage: 800-916-1986.*
2. *Cotton organdy curtain panel with appliquéed twig motif, $46 each. From Triangle Studio: 800-820-4707.*
3. *Hand-painted side table modeled after a late-18th-century Italian design, $1,250. From Briger Design: 212-517-4489.*
4. *Jacquard pillows from France, $89 each. From Emdee International: 404-614-0409.*
5. *Glazed poplar floor lamp, $600. From K Design: 212-675-5150.*
6. *Carved finials top Hickory Chair's love seat, $2,980. Call 800-349-4579.*
7. *Pine chest with hand-painted garland, $625. From Sarreid: 252-291-1414.*
8. *Polka dots give an armchair punch, $1,219. From Milling Road: 336-885-1800.*



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1. *Whimsical English Mount Congreve wheel seat in painted mahogany is handcrafted on the Chatsworth estate, $7,300. Through Janus et Cie: 800-24* JANUS.

2. *Grange's St. Tropez rattan side table recalls 1930s designs, $390. Call 800-*GRANGE 1.

3. *Slats form the high back and seat of this teak side chair from Smith & Hawken, $345. Call 800-776-3336.*

4. *Scrolled arms add flair to a teak chaise from The Wicker Works, $4,333. Call 415-626-6730.*

5. *An overscaled painted mahogany garden bench is a handmade reproduction of one at Chatsworth, estate of the Duke and Dutchess of Devonshire, $13,500. Through Janus et Cie: 800-24* JANUS.

6. *Sailing was on John Hutton's mind when he designed the teak Billow chair, $1,265. From Sutherland: 800-717-*TEAK.

7. *Teak umbrella chair folds for easy storage: chair, $495; waxed canvas umbrella, $75. From John Kelly: 212-385-1885.*

8. *A 55-inch-diameter teak dining table has a criss-cross pattern and accommodates an umbrella, $1,495. From Praslin by Henry Hall Designs: 415-863-4868.*

9. *Barlow Tyrie's teak chaise is based on Arts and Crafts designs, $1,599. Call 800-451-7467.*


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1. *Heltzer's stainless-steel club chair and ottoman are cushioned. Chair, $4,057; ottoman, $1,774. Through Dennis Miller: 212-355-4550.*



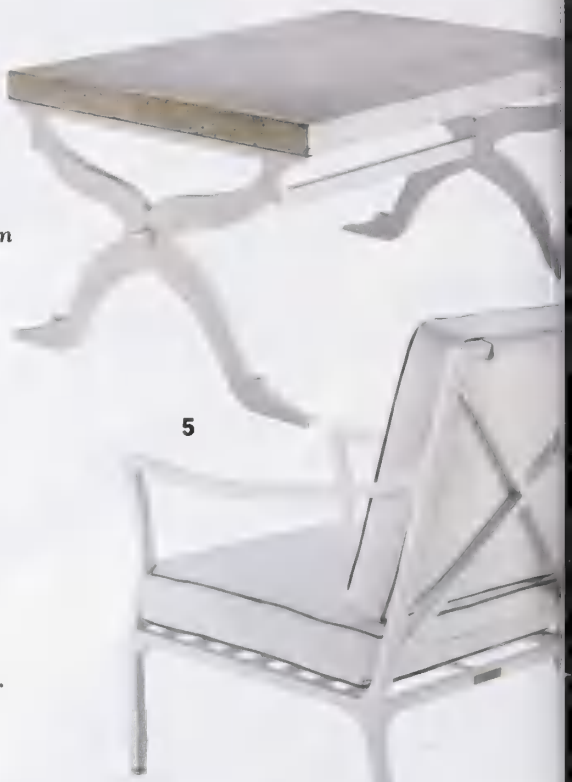
2. *The Far East is evoked in this rattan chaise by David Easton Designs, $3,250. Through Walter's Wicker: 212-758-0472.*



3. *New to Richard Schultz's 1966 Collection are a pristine white chair and tables in powder-coated cast and extruded aluminum: chair, $980; console, $1,560; end table, $730. Through DelGreco: 212-688-5310.*



4. *The plantation teak lounge chair from Giati has sun-fast cushions, $3,325. Call 805-965-6535.*



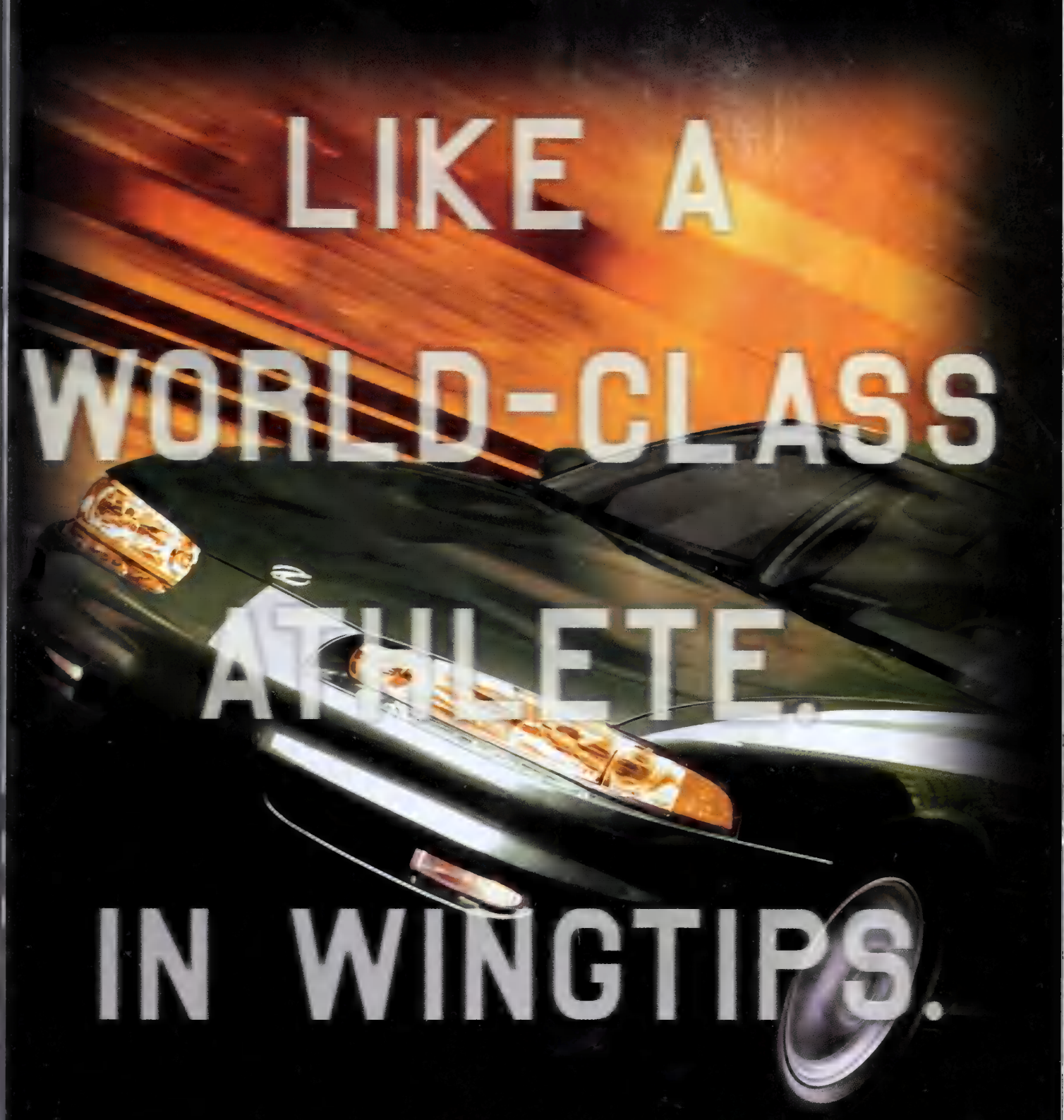
5. *The McKinnon and Harris club chair and coffee table (shown with cast-concrete top) are wrought aluminum: chair, $2,495; base, $3,450. Through DelGreco: 212-688-5310.*



6. *Milling Road weaves Havana fiber: sofa, $2,319; lounge chair, $1,754; ottoman, $702. Call 336-885-1800.*

7. *Curved slatted-back design distinguishes Weatherend's sofa, ($8,830), chair ($2,200), and table ($2,142). Call 800-456-6483.*





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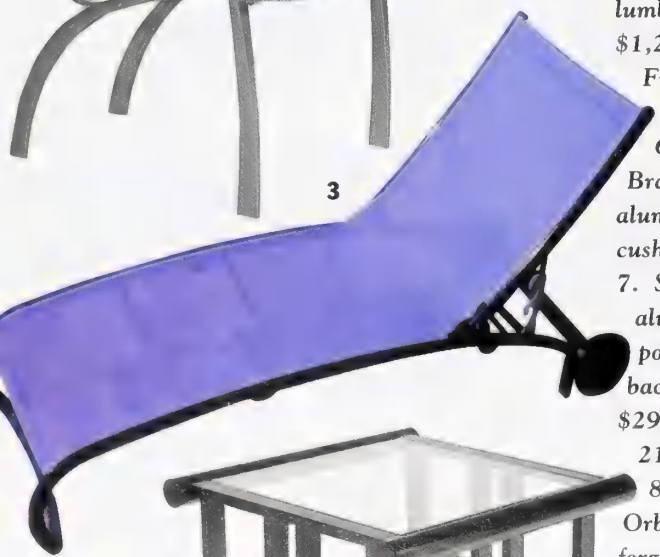
Metal outdoor furniture—brushed aluminum, enameled steel, and stainless—gets high marks for comfort and design



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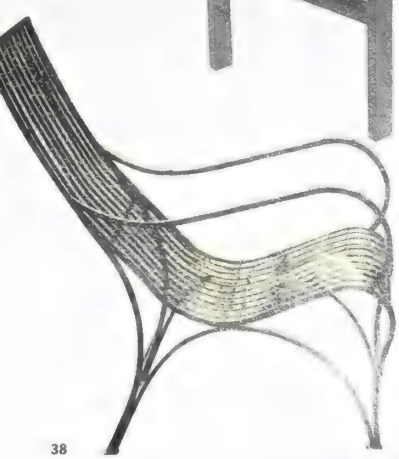
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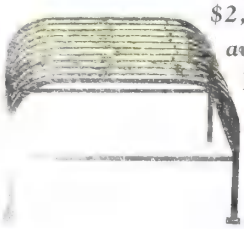
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1. *Richard Schultz's powder-coated aluminum Confetti chairs are stackable, $395. Call 215-679-2222.*
2. *Inspiration for Brown Jordan's aluminum chair came from aerodynamics, $859. Call 626-443-8971.*
3. *Stretch out on Triconfort's aluminum and nylon mesh Sunlounger, $1,345. Call 800-833-9390.*
4. *Bradford Stewart's Japanese-looking brushed-aluminum occasional table is 24 inches high, $850 for base. Call 510-835-1365.*
5. *The enameled-steel Swan chair is designed for lumbar support. Chair, $1,200; ottoman, $495. From Munder Skiles: 212-717-0150.*
6. *Wide Arc chair from Bradford Stewart is in aluminum, $725; $150 for cushion. Call 510-835-1365.*
7. *Stackable anodized-aluminum side chair with polypropylene seat and back comes in nine colors, $290. From e/2 Design: 212-685-6655.*
8. *The free-spirited Orbit side table is hand-forged of galvanized steel, $130. From Jefferson Mack Metal: 415-550-9328.*
9. *Wrought-aluminum McNeill side chair from McKinnon and Harris, $1,680. Call 804-358-2385.*
10. *Stainless-steel chaise with bicycle wheels, $2,355. From Heltzer, available through Dennis Miller: 212-355-4550.*



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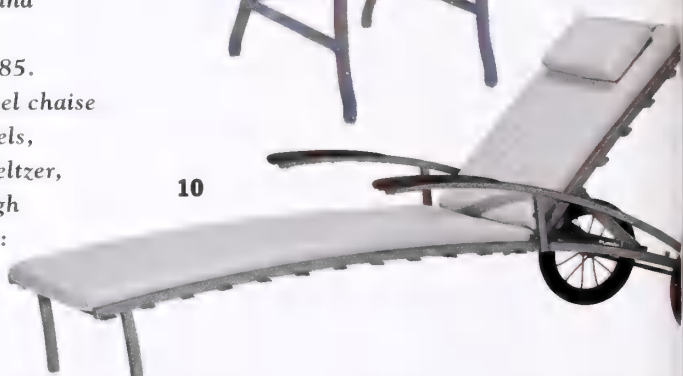
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RESTORATION OF A MASTERPIECE



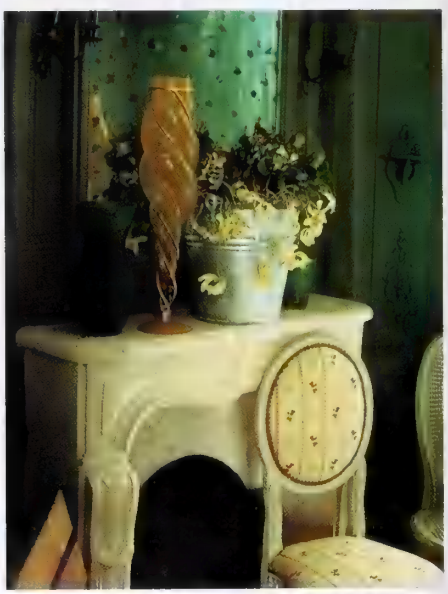
After one year and five million dollars, the renovation of the Yale Center for British Art in New Haven, Connecticut, is complete and the doors to the largest collection of British art outside the United Kingdom are open. Louis I. Kahn's last and perhaps most successful commission looks as fresh as the day it opened in 1977, an exhilarating study in form and texture. "You can't go against Mr. Kahn," says Patrick McCaughey, the museum's director. You can, however, make slight corrections. Fifty-six skylights, which wash the fourth-floor permanent collection in soft light even on the cloudiest New England day, were taken apart and reconstructed; the gutter system on the flat roof was engineered to eliminate leaks. In keeping with Kahn's emphasis on natural materials, old cured Belgian linen was stripped from the display walls (donated, with Yankee thrift, to art students) and replaced with new, tinted ever so slightly golden to match the original. Permanent display walls have given way to movable panels that float between the building's massive pillars, opening up expansive vistas of architecture and art. Most dramatic of all is the Library Court (pictured), where monumental paintings by George Stubbs are fine counterpoints to Kahn's cement stairwell, a sculpture in its own right. Call 203-432-2800. *Suzanne Charlé*

ANTIQUES SHOW

Wonder how much the silver platter you inherited from your great-grandmother is worth? Curious how to best preserve this family heirloom? Now your answers are as close as your television set. *Treasures in Your Attic*, premiering April 10 on PBS stations nationwide, is a weekly half-hour antiques and collectibles series that focuses on educating people about the history, value, and care of their own possessions. Helaine Fendelman, author of *Country Living* magazine's "What Is It . . . What Is It Worth?" column and past president of the Appraisers Association of America, and editor Joe Rosson, antiques columnist for the *Knoxville News Sentinel*, are joined by guest specialists. Fendelman and Rosson also appraise objects, as in the popular *Antiques Roadshow*. Check your local PBS station for broadcast schedule, or log on to www.treasuresinyourattic.org/. *Danielle Fox*

IN THE AIR

First [illegible] of Lagos and equipped with a hoe and machete, [illegible] in her native Nigeria to [illegible] backyard [illegible]. Her outdoor furniture is becoming more of a reality.



LIKE THE CHAPEAU, LOVE THE CHAISE

Celebrated for his fanciful shoes and hats, French designer Philippe Model gives expression to a long-nurtured interest in *la vie domestique* with the opening of a home furnishings boutique seamlessly folded into his Paris flagship. Hemp curtains and raw pine wall planks evoke the atmosphere of an 18th-century shop. Treasures (right) include a handblown twist vase and an églomisé mirror designed by Model himself. Philippe Model, 33 Place du Marche St. Honoré. *Christopher Petkanas*



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Twenty years ago, Australian decorative artist Peter Lewis discovered some recipes for late-19th-century paint finishes in diaries belonging to his grandfather, a theater builder. Knowing that this was a time when house paints were renowned for their depth and character, Lewis decided to try them. The results were so captivating that in 1983 Lewis used the recipes to establish a commercial line. Now he has brought his Sydney Harbour paints to America. The collection includes exterior lime washes, which when applied to stucco or brick produce a wonderfully light-sensitive, weathered patina. A silky interior paint known as Distemper is favored by the designers and set decorators taking classes at the company's new Los Angeles store, where all the paints are sold. Milk-powdered paints give furniture a soft, lustrous finish. And a copper-based acrylic paint offers a striking greenish patina. Call 818-[illegible]-9394. *David Hay*


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Somerville	Lloyd's Furniture
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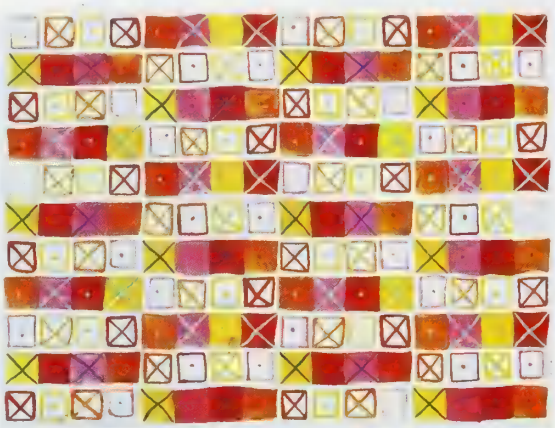
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EXHIBITIONS


1

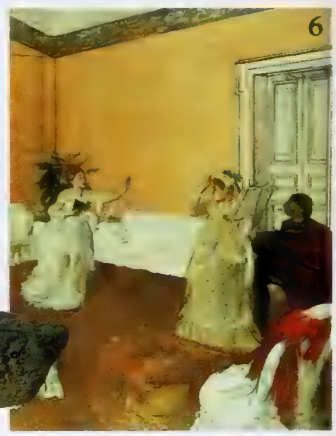
Washington, DC, May 20–September 4 The traveling retrospective on America's most famous 20th-century design duo has come to the U.S., beginning its stateside tour at the Library of Congress. "The Work of Charles and Ray Eames: A Legacy of Invention" spans their wide-ranging forty-year career, and includes prototypes, furniture, video interviews, films, and fabric—such as Ray Eames's 1945 textile Crosspatch (1). Call 202-707-5000. **Phoenix, AZ, April 17–June 27** See modern European and American furniture—chairs, cabinets, and tables by Frank Lloyd Wright, Eero Saarinen, Le Corbusier, and Jasper Morrison—at the Phoenix Art Museum. Call 602-257-1880. **New York, April 8–May 29** The decorator Mark Hampton painted beautiful watercolors, studies for his design work and personal gifts to clients, family, and friends. *Red Room, Pound Ridge* (2), from a birthday card to the room's owner, is one of more than 100 works at the New York School of Interior Design. Call 212-472-1500, ext. 404. **Washington, DC, April 17–July 18** Georgia O'Keeffe tried to capture "the unexplainable thing in nature" with her color-wash paintings of simple organic forms, such as *Large Dark Red Leaves on White, 1925* (3). Sixty-eight paintings are on view at the Phillips Collection, the first museum to buy her art. Call 202-387-2151. **Boston, April 27–29** Inspired by 300 years of fashion history and antique fabrics, Belgian artist and designer Isabelle de Borchgrave has created 3-dimensional paper dresses—like this one (4), modeled on an 1898 French evening gown in an Art Nouveau pattern. At the Museum of Fine Arts. Call 617-267-9300. **Kansas City, MO, April 20–June 13** Japanese-American Isamu Noguchi is known for his translucent paper lanterns, his glass-topped free-form table, and large-scale sculptures. Five monumental works, including his 1981 basalt bench *Mountain Landscape* (5), are at the Nelson-Atkins Museum of Art. Call 816-561-4000. **New Orleans, LA, May 1–August 29**




3

4

When we hear about a Degas show, we expect to see his well-known paintings of Parisian life, but "Degas and New Orleans: A French Impressionist in America" documents his sojourn in his mother's hometown in the autumn of 1872 with paintings, personal letters, and furniture from the family house. His 1873 *The Rehearsal* (6), sketched in New Orleans but painted in Paris, is of his cousin singing in the sitting room. Call 504-488-2631.


6

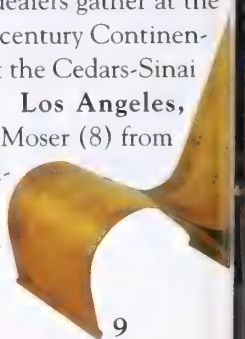

5

SHOWS


7

Philadelphia, PA, May 16–23 Historic Bartram's Garden, America's oldest botanical garden, celebrates the 300th anniversary of the birth of its founder, John Bartram, and his most famous discovery, *Franklinia alatamaha*, a tree with creamy white flowers (7) named after Benjamin Franklin. Festivities include a symposium, flower show, and lecture series. Call 215-729-5281. **Los Angeles, April 30–May 2** More than sixty dealers gather at the Los Angeles Antiques Show with remarkable items—including a 17th-century Continental painted iron chest from Daniel Stein Antiques. Proceeds benefit the Cedars-Sinai Medical Center For Women's Health. Call 310-855-3667. **Los Angeles, May 7–9** Peruse a turn-of-the-century sherry jug by Koloman Moser (8) from Historical Design, Thaden Jordan's wavy molded laminated-wood chair, c. 1950 (9), from Treadway Gallery, and the offerings of 75 other dealers at the Los Angeles Modernism Show. Call 310-455-2886. *Christina B. Wilson*

8

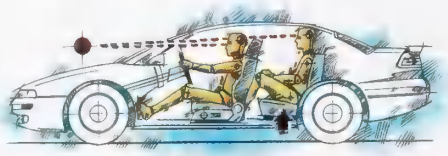

9



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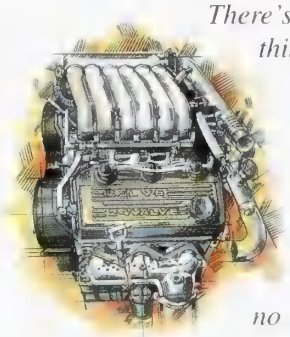
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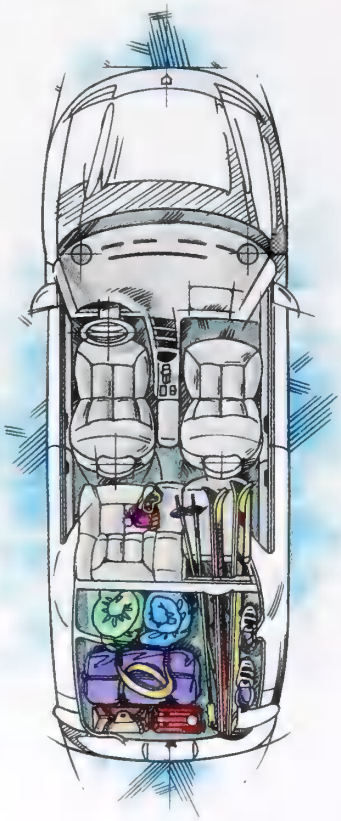


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SAVOIR-FAIRE

David Kleinberg can shift from billowing chintz to streamlined mahogany with the greatest of ease

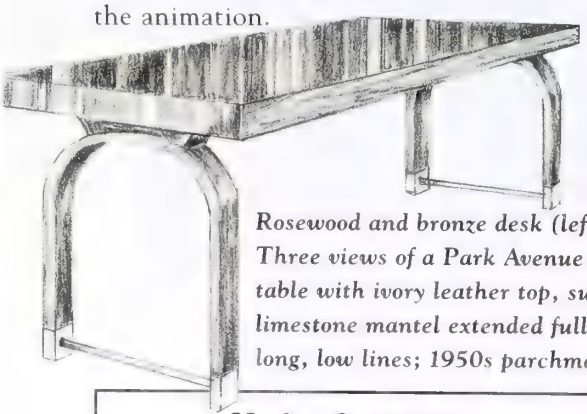
By Christine Pittel

Any man who can wear suede shoes in a storm and not ruin them deserves his reputation as the most dapper designer in New York. So no wonder David Kleinberg was tapped to redo the Rainbow Room, the most high-style night spot in the city. But first he wants to clarify something for all those who are up in arms at the thought of anyone tampering with the Art Deco icon at the top of Rockefeller Center—even if they haven't visited it in years. "The Rainbow Room is staying as is," says Kleinberg. "All I'm going to do is freshen it up."

The big scoop on the 65th floor is that the new tenants—the Cipriani family—are reconfiguring the square footage adjoining the Rainbow Room to create the Rainbow Grill, a restaurant open for breakfast, lunch, and dinner that "should be attractive to both New Yorkers *and* tourists," says Kleinberg. "The Ciprianis are very clear about what they like—intimate, understated rooms where people provide the animation. All of their restaurants are very simple—cream-colored walls, low tables, comfortable armchairs. End of story."

Not quite. In order to live up to this location, Kleinberg has contributed his own impeccably restrained version of Art Deco. Inspired by and extrapolated from the original design of the 1937 building, it blends Rockefeller Center motifs and Cipriani chic. "I'm planning a simple, low-key backdrop of several tones of wood—mahogany, burl maple—and bronze, combined with a closely related palette of neutral fabrics," says Kleinberg.

Wearing gray suede shoes, gray slacks, and a gray cashmere sweater, Kleinberg bends down to brush some marks off the rug in his new loftlike office, with dark wood floors and stark white walls. Then he leans back in one of the 1940s Paul Frankl chairs around the gridded leather conference table and turns to some more recent history. "I stepped off the plank when I left Parish-Hadley." After sixteen years with the blue-chip firm, Kleinberg went off on his own in 1997—a gamble that has proved successful. "It was very hard to leave," he explains. "I owe so *(Continued on page 56)*











Rosewood and bronze desk (left) designed by David Kleinberg (top right). Three views of a Park Avenue apartment, from above right: gilt-iron table with ivory leather top, surrounded by 1940s French chairs; limestone mantel extended full width of chimney breast to emphasize long, low lines; 1950s parchment mirror over 18th-century console.

Modus Operandi

- Always get the background right—moldings, base boards, doors. All the paint in the world won't fix bad architecture.
- Think about color architecturally, and how it can add structure to the space. Three shades of gray on dado paneling produce dimension.
- When I'm trying to encourage clients to edit their possessions, I always refer to Billy Baldwin's advice: "Just because you have it doesn't mean you have to use it." For me, understatement is the rule. Keep details clean and simple. A contrast welt gives as much effect as braided cord. Curtains should be well-cut, like good clothing.
- Don't put the biggest pattern on the biggest piece of furniture.

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RENOVA, WITH A TOTAL SKIN CARE PROGRAM, WORKS.

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Because RENOVA is a prescription cream, you won't find it on any cosmetic shelf, you'll need to see your doctor. And while it won't work overnight, it can work for you.

HOW RENOVA AND RETIN-A ARE THE SAME. AND DIFFERENT.

RENOVA is a rich emollient cream whose active ingredient is a vitamin A derivative like the one naturally occurring in your body. It's called Tretinoin. The same active ingredient in RETIN-A.

But while RETIN-A is formulated for acne-prone skin, RENOVA is a rich emollient cream developed to treat fine wrinkles, brown spots, and surface texture. Leaving your skin with a softer, smoother texture. While not fully understood, researchers believe RENOVA works in skin to reduce these signs of sun damage.

Like other prescription medications, RENOVA has been tested for safety and effectiveness. While it will *not* eliminate wrinkles, repair sun damaged skin or reverse the aging process, it is proven to *reduce* fine wrinkles, *fade* brown spots, and *smooth* roughness.

When you use RENOVA, you can expect to experience some redness, itching, or flaking. This is most often mild, and most common when treatment is started. When using RENOVA, or any cosmetic wrinkle cream, you should limit exposure to the sun and always use a sunscreen.

RENOVA is not appropriate for everyone, so talk to your doctor if you are on other medications, pregnant or nursing. See attached information for further explanation on who should or should not use RENOVA. RENOVA is a skin irritant. Results of use beyond 48 weeks have not been established in controlled clinical trials. Clinical trials in those over 50 or with moderately or heavily pigmented skin have not been conducted.

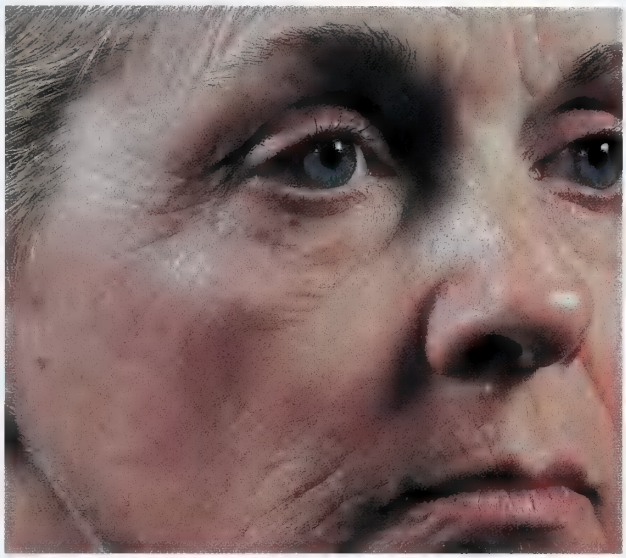
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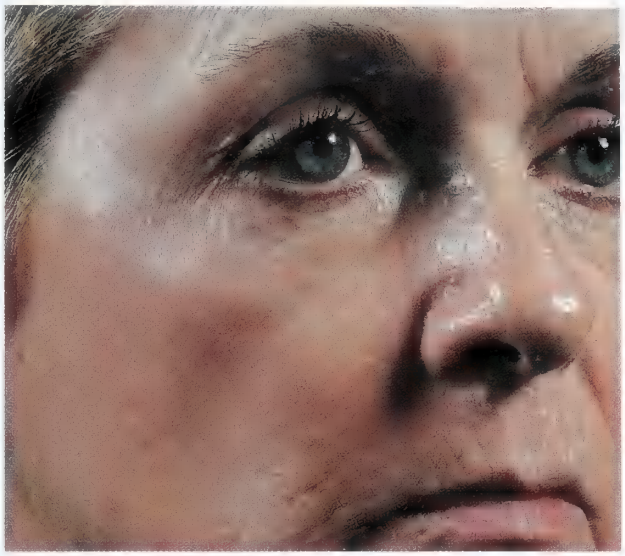
www.wrinklereport.com

Fine Wrinkles

Before



After



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents minimal improvement. 64% of patients experienced either minimal(40%) or moderate(24%) improvement. 36% experienced no improvement.

Brown Spots

Before



After



All before-after photographs are completely unretouched. Results are after 24 weeks treatment with Renova and a total skin care program, including sun protection. Photo represents moderate improvement. 65% of patients experienced either moderate(38%) or minimal(27%) improvement. 35% experienced no improvement.

See following page for important information. ***© OPC 1999 04DD3086***

RENOVA®

(tretinoin emollient cream) 0.05%



RENOVA®
(TRETINOIN EMOLLIENT CREAM)
0.05%

RENOVA® (re-NO-vah)
Generic Name: Tretinoin Emollient Cream (0.05%)
FOR TOPICAL USE ON THE FACE ONLY

Patient Information

What is the Most Important Information about RENOVA?

RENOVA is a serious medication. It does not eliminate wrinkles or repair sun-damaged skin. It may help treat fine wrinkles, spotty discoloration, and rough feeling skin, but it does not "cure" these conditions. RENOVA should only be used under supervision of your health care provider as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin.

You should use RENOVA only at bedtime. Do not use drying skin care products. Use the smallest amount of RENOVA needed and avoid getting it in your eyes, ears, nose or mouth.

WARNING: Do not use RENOVA if you are pregnant or attempting to become pregnant. Avoid sunlight and any other medicines that may increase your sensitivity to sunlight (see below).

RENOVA has not been studied in people who are over 50 years of age or in people with moderately or darkly pigmented skin.

What is RENOVA?
(WHAT CAN I EXPECT FROM RENOVA?)

RENOVA is a serious medication that may help treat but will not "cure" fine wrinkles, spotty skin discoloration, and rough feeling skin.

Studies show that after 24 weeks, about 30% of the people who used RENOVA for fine wrinkles or spotty discoloration had moderate improvement, another 35% had minimal improvement and 35% had no improvement. About 16% of the people who used RENOVA for rough skin had moderate improvement, 35% had minimal improvement, and 49% had no improvement. There is no evidence that RENOVA treats coarse skin, deep wrinkles, yellowing skin, or other skin care problems.

RENOVA should be used as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin. Many people can achieve desired effects by using this program without using RENOVA. You should not use RENOVA until you have tried a broad skin treatment program without RENOVA.

When you use RENOVA, improvement in fine wrinkling, spotty skin discoloration and rough skin is not immediate and occurs gradually over time. Generally, you may notice some effects in 3 to 4 months. The effects are usually most noticeable at about 6 months with little additional improvement after that time. If RENOVA treatment is stopped, the improvement will gradually diminish.

The safety of using RENOVA daily for more than 48 weeks has not been established.

Who Should Not Use RENOVA?

You should not use RENOVA if you are sunburned or highly sensitive to the sun, if you have eczema, or if your skin is irritated. RENOVA can cause increased skin irritation and increased susceptibility to sunburn.

Since RENOVA may make your skin more sensitive to sunlight, you should tell your health care professional if you are also using other medicines that increase sensitivity to sunlight because you should not be using RENOVA with these medicines. These include but are not limited to: thiazides (used to treat high blood pressure), tetracyclines, fluoroquinolones or sulfonamides (used to treat infection), and phenothiazines (used to treat serious emotional problems). If you are taking any prescription medicines, non-prescription medicines or using any facial creams, check with a health care professional to make sure they do not interact with RENOVA.

Pregnancy Warning: Safe use during pregnancy has not been shown. There are reports of birth defects with laboratory animals and humans that were given tretinoin by mouth. You should not use RENOVA if you are pregnant or trying to become pregnant.

It is not known if RENOVA is passed to infants through breast milk. Safe use in children has not been shown.

The safety and effectiveness of RENOVA for people over age 50 or with darker skin coloration has not been proven.

How Should I Use RENOVA?

You should apply RENOVA to your face once a day before retiring using only enough to cover the entire affected area lightly. Gently wash your face with a mild soap, pat the skin dry, and wait 20 to 30 minutes before applying RENOVA. Apply a pea-sized amount of cream to cover your entire face. You may feel a warmth or slight stinging when RENOVA is first applied.

You must be especially careful when applying the cream to avoid your eyes, ears, nostrils, or mouth. RENOVA may cause severe redness, itching, burning, stinging, and peeling if applied to these areas.

Using larger than necessary amounts of RENOVA will not speed results and can cause an overdose. An overdose can result in red and peeling skin as well as some pain or discomfort.

You may use cosmetics after applying RENOVA. Make sure to clean your face thoroughly before applying RENOVA again.

What Should I Avoid While Using RENOVA?

RENOVA increases your sensitivity to sunlight. Avoid sunlight as much as possible. Use protective clothing and a sunscreen with a minimum SPF of 15. Do not sunbathe or use sunlamps. If you are sensitive to sunlight or have a job that requires you to be out in the sun for long periods, you must use extreme caution.

While using RENOVA, avoid any products that can dry or irritate the skin. For example, avoid products applied to the skin that contain alcohol, spices, or lime. Also, avoid cleansers, hair removal, or other products that can irritate the skin.

What Are the Possible Side Effects of RENOVA?

The most common side effects are skin reactions. Itching, red, and dry skin have been reported. So have burning, stinging, and peeling skin. These are most often mild and are most common when treatment is started.

How Can I Get Additional Information?

This leaflet summarizes the most important information about RENOVA. If you would like more information, talk to your doctor or other health care provider. There is also a leaflet written for health professionals that your pharmacist can provide for you.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

ORTHO

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Revised February 1998
653-10-870-5P
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Retin-A
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Cream · Gel · Liquid
For Topical Use Only

INSTRUCTIONS
Treatment
MENT
Read Dire[illegible] Before Using

THIS LEAFLET TELLS YOU ABOUT RETIN[illegible] ACNE TREATMENT AS PRESCRIBED BY YOUR PHYSICIAN. THIS PRODUCT IS TO BE [illegible] ONLY ACCORDING TO YOUR DOCTOR'S INSTRUCTIONS, AND IT SHOULD NOT BE [illegible] OTHER AREAS OF THE BODY OR TO OTHER GROWTHS OR LESIONS. THE LONG-TERM SAFETY AND EFFECTIVENESS OF THIS PRODUCT IN OTHER DISORDERS HAVE NOT BEEN EVALUATED. IF YOU HAVE ANY QUESTIONS, BE SURE TO ASK YOUR DOCTOR.

WARNINGS AND PRECAUTIONS

The effects of the sun on your skin. As you know, overexposure to natural sunlight or the artificial sunlight of a sunlamp can cause sunburn. Overexposure to the sun over many years may cause premature aging of the skin and even skin cancer. The chance of these effects occurring will vary depending on skin type, the climate and the care taken to avoid overexposure to the sun. Therapy with RETIN-A may make your skin more susceptible to sunburn and other adverse effects of the sun, so unprotected exposure to natural or artificial sunlight should be minimized.

Laboratory findings. *When laboratory mice are exposed to artificial sunlight, they often develop skin tumors. These sunlight-induced tumors may appear more quickly and in greater number if the mouse is also topically treated with the active ingredient in RETIN-A, tretinoin. In some studies, under different conditions, however, when mice treated with tretinoin were exposed to artificial sunlight, the incidence and rate of development of skin tumors was reduced. There is no evidence to date that tretinoin alone will cause the development of skin tumors in either laboratory animals or humans. However, investigations in this area are continuing.*

Use caution in the sun. When outside, even on hazy days, areas treated with RETIN-A should be protected. An effective sunscreen should be used any time you are outside (consult your physician for a recommendation of an SPF level which will provide you with the necessary high level of protection). For extended sun exposure, protective clothing, like a hat, should be worn. Do not use artificial sunlamps while you are using RETIN-A. If you do become sunburned, stop your therapy with RETIN-A until your skin has recovered.

Avoid excessive exposure to wind or cold. Extremes of climate tend to dry or burn normal skin. Skin treated with RETIN-A may be more vulnerable to these extremes. Your physician can recommend ways to manage your acne treatment under such conditions.

Possible problems. The skin of certain sensitive individuals may become excessively red, swollen, blistered or crusted. If you are experiencing severe or persistent irritation, discontinue the use of RETIN-A and consult your physician.

There have been reports that, in some patients, areas treated with RETIN-A developed a temporary increase or decrease in the amount of skin pigment (color) present. The pigment in these areas returned to normal either when the skin was allowed to adjust to RETIN-A or therapy was discontinued.

Use other medication only on your physician's advice. Only your physician knows which other medications may be helpful during treatment and will recommend them to you if necessary. Follow the physician's instructions carefully. In addition, you should avoid preparations that may dry or irritate your skin. These preparations may include certain astringents, toiletries containing alcohol, spices or lime, or certain medicated soaps, shampoos and hair permanent solutions. Do not allow anyone else to use this medication.

Do not use other medications with RETIN-A which are not recommended by your doctor. The medications you have used in the past might cause unnecessary redness or peeling.

If you are pregnant, think you are pregnant or are nursing an infant: No studies have been conducted in humans to establish the safety of RETIN-A in pregnant women. If you are pregnant, think you are pregnant, or are nursing a baby, consult your physician before using this medication.

GELS ARE FLAMMABLE. Note: Keep away from heat and flame. Keep tube tightly closed.

AND WHILE YOU'RE ON RETIN-A THERAPY

Use a mild, non-medicated soap. Avoid frequent washings and harsh scrubbing. Acne isn't caused by dirt, so no matter how hard you scrub, you can't wash it away. Washing too frequently or scrubbing too roughly may at times actually make your acne worse. Wash your skin gently with a mild, bland soap. Two or three times a day should be sufficient. Pat skin dry with a towel. Let the face dry 20 to 30 minutes before applying RETIN-A. Remember, excessive irritation such as rubbing, too much washing, use of other medications not suggested by your physician, etc., may worsen your acne.

HOW TO USE RETIN-A (TRETINOIN)

To get the best results with RETIN-A therapy, it is necessary to use it properly. Forget about the instructions given for other products and the advice of friends. Just stick to the special plan your doctor has laid out for you and be patient. Remember, when RETIN-A is *used properly,* many users see improvement by 12 weeks. AGAIN, FOLLOW INSTRUCTIONS – BE PATIENT – DON'T START AND STOP THERAPY ON YOUR OWN – IF YOU HAVE QUESTIONS, ASK YOUR DOCTOR.

To help you use the medication correctly, keep these simple instructions in mind.



- Apply RETIN-A once daily before bedtime, or as directed by your physician. Your physician may advise, especially if your skin is sensitive, that you start your therapy by applying RETIN-A every other night. First, wash with a mild soap and dry your skin gently. WAIT 20 to 30 MINUTES BEFORE APPLYING MEDICATION; it is important for skin to be completely dry in order to minimize possible irritation.
- It is better not to use more than the amount suggested by your physician or to apply more frequently than instructed. Too much may irritate the skin, waste medication and won't give faster or better results.
- Keep the medication away from the corners of the nose, mouth, eyes and open wounds. *Spread away from these areas when applying.*
- *Cream:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Cream by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Gel:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enough for your whole face, after you have some experience with the medication you may find you need slightly more or less to do the job. The medication should become invisible almost immediately. If it is still visible, or if dry flaking occurs from the gel **within a minute or so,** you are using too much. Cover the affected area lightly with RETIN-A (tretinoin) Gel by first dabbing it on your forehead, chin and both cheeks, then spreading it over the entire affected area. Smooth gently into the skin.
- *Liquid:* RETIN-A (tretinoin) Liquid may be applied to the skin where acne lesions appear, spreading the medication over the entire affected area, using a fingertip, gauze pad, or cotton swab. If gauze or cotton is employed, care should be taken not to oversaturate it to the extent that the liquid would run into areas where treatment is not intended (such as corners of the mouth, eyes, and nose).
- It is recommended that you apply a moisturizer or a moisturizer with sunscreen that will not aggravate your acne (noncomedogenic) every morning after you wash.

WHAT TO EXPECT WITH YOUR NEW TREATMENT

RETIN-A works deep inside your skin and this takes time. You cannot make RETIN-A work any faster by applying more than one dose each day, but an excess amount of RETIN-A may irritate your skin. Be patient.

There may be some discomfort or peeling during the early days of treatment. Some patients also notice that their skin begins to take on a blush.

These reactions do not happen to everyone. If they do, it is just your skin adjusting to RETIN-A and this usually subsides within two to four weeks. These reactions can usually be minimized by following instructions carefully. Should the effects become excessively troublesome, consult your doctor.

BY THREE TO SIX WEEKS, some patients notice an appearance of new blemishes (papules and pustules). At this stage it is *important to continue* using RETIN-A.

If RETIN-A is going to have a beneficial effect for you, you should notice continued improvement in your appearance after 6 to 12 weeks of therapy. Don't be discouraged if you see no immediate improvement. Don't stop treatment at the first signs of improvement.

Once your acne is under control you should continue regular application of RETIN-A until your physician instructs otherwise.

IF YOU HAVE QUESTIONS

All questions of a medical nature should be taken up with your doctor. For more information about RETIN-A (tretinoin), call our toll-free number: 800-426-7762. Call between 9:00 a.m. and 3:00 p.m. Eastern Time, Monday through Friday.

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Calendar of Events

Carmel Garden Show

Quail Lodge Resort and Golf Club
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April 30 – May 2, 1999

House Beautiful is presenting sponsor of this weekend event featuring expert advice and gorgeous displays on how to extend interior style and elegance to the garden. A private preview party will be hosted by the Monterey County Vintners and Growers Association on Thursday, April 29th from 5:00 – 8:00 pm. For more information and tickets please call 408.625.6026.

"Great Style"

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May 7, 1999
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Join *House Beautiful* for an event filled with fabulous new ideas on living with "Great Style". Guests will have the opportunity to test drive a **Chrysler** and receive a complimentary *House Beautiful* design book. To receive an invitation please call 212.903.5123.

The Huntington Library, Art Collections, and Botanical Gardens

Huntington Library
San Marino, CA
May 8 & 9, 1999

Hundreds of exotic orchids will be on view during Mother's Day weekend at The Huntington's annual orchid festival. The two-day event, sponsored in part by *House Beautiful* and the **Oldsmobile Bravada**, will feature lush floral displays presented by four Los Angeles-area orchid societies and by some of the largest commercial growers on the west coast. For more information please call 626.405.2141.

D&D Building Announces Spring and Fall Markets

979 Third Avenue
New York, NY 10022
May 11, 1999

The D&D Building has augmented its annual fall market with the addition of a second event this spring addressing new products and emerging trends in textiles, flooring and accessories on Tuesday, May 11th. The fall market will take place on Tuesday, October 5th and will offer a fresh look at the world of design as seen through furniture and lighting. For more information, please call 212.759.5408. For trade only.

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Design Star

Continued from page 50

much to Albert Hadley, but there was one particular thank-you he deserved. I felt very confident I could be a good boss because he taught me how to be generous. If I can be that kind of person to the people in my office, I will be very proud."

Brought up in Great Neck, New York, Kleinberg was already reading design and architecture magazines as a teenager. What makes him unusual is his quicksilver mutability: He is utterly comfortable doing either tailored Albert Hadley or full-blown Sister Parish chintz. Surveying his office, it would appear that the pared-down, perfectly edited side of his brain is winning. "I think there's a graphic quality to everything I do," he concurs. "My look is traditional—but with a clean, contemporary edge." Of course, tradition in his terms means clarity of thought rather than a procession of George II highboys. "Houses should be comfortable. Furniture should be useful. Fabrics should be beautiful," he says. "And people are still interested in luxury."

For Kleinberg personally, luxury is space, light, and a really good sound system. "I'm finally moving into a larger apartment after umpteen years in the same place, and I'm actually going to have drawers fitted out for CDs." Currently steeped in the 1950s, he's looking at furniture by Donald Deskey, Gilbert Rohde, Eugene Prinz, Jacques Adnet, and André Arbus—pieces characterized by strong, simple architectural silhouettes. Yet Kleinberg has no intention of abandoning tradition. "In fact, I'm searching for a nice 18th-century French serving piece to go with a 1950s lacquer-top table and a pair of John Widdicomb chairs." Well-made in walnut, with an interesting shape, the chairs might have been dismissed once as mundane furniture, but Kleinberg appreciates their fine-lined modesty. It's reassuring to see such unpretentious objects get their moment. "Life is merely a matter of timing, and lighting," he quips. "I'm in this business for the long haul, and I'm lucky enough to be having a great time." ■



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ONE SINGULAR SENSATION

Commissioning unique objects and furnishings from artists requires trust, but reaps sweet rewards

By Margaret Kennedy





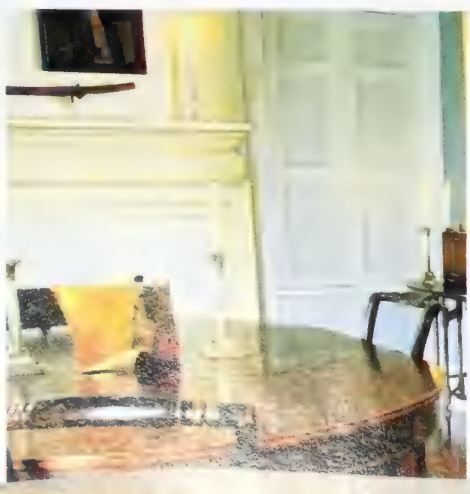




"It's a great experience for some clients, harrowing for others," says Scott Jacobson of Leo Kaplan Modern. "A lot of artists are invigorated by it." I was exploring the modus operandi of commissioning one-of-a-kind furnishings and talking to the director of the New York gallery most practiced in working with sought-after artists. Just what is the dealer's role in the process? What degree of involvement should a collector expect? I also wondered about risks and rewards. "A dealer is the go-between," explains Jacobson. "We are buffers, arbiters. Sometimes each side is embarrassed to ask something because they're afraid to offend the other's sensibilities." Delicacy, it seems, is a prerequisite in matters of patronage and creativity.

What contributes to a successful collaboration between collector and artist? First, familiarity with the artist's body of work is essential. While an ideal commission might be an enthusiastic "I love what you do—please make me something," be aware that blind trust may end in disappointment. One not-to-be-named dealer confesses, "I once said that to an artist I really loved and never liked the resulting piece. Just at that moment, she took a radically different stylistic direction." Giving an artist carte blanche is unrealistic if you need a stairway, a fence, or a dining table of a certain size and configuration. It's important to say what you think you want right from the start. The artist will then try to mesh your needs with his or her aesthetic.

"I do my best thinking on paper," says glass and metal artist Dan Dailey, who pens up to forty preliminary ink drawings expressing various ideas. "I find the drawing process allows me to collaborate. I like to listen to what someone says in reaction to the sketches and as a >







Handcrafted art, clockwise from top left: Dan Dailey's sketches and watercolor next to finished glass chandelier with gold-plated bronze birds; gilded ceramic bowl by Cheryl Williams from the White House collection; James Schriber's sleek maple dining table; ceramic vessel by Bennett Bean trumpets the 20th century in his late-18th-century dining room; Corten steel "seaweed" arbor with "wave" gate by Paul Knoblauch.

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result, I might use a little of drawings numbers 1, 7, and 23 in my final watercolor." When Dailey tells me he tries to get to know something about the clients so the work will be more meaningful to them, I understand why he is a favorite partner-in-art. And he's happy to hear a delighted owner exclaim, "Every day your piece makes me smile."

Woodworker Dan Mack, who fashions rustic furniture from twigs and found objects, has developed antennae for sensing how to guide clients from the outset. He tries to be as clear and specific as possible and allows exit points along the way for a client to terminate the agreement. "But there are still pitfalls," Mack sighs, recalling two staircases he built. "Even though both clients were involved at every stage, one was a disaster and the other, a mile away, a huge success. It's a minefield!" As New York gallery owner John Elder puts it, "People have different ideas about what the word 'is' is." When everyone involved is in sync, there's love all around. A recent commission for a huge "Georgian table on steroids" was great fun, says Mack, "because we all saw the project the same way."

Starting small is one way to help build communication and confidence. Christina and Robert Brinkman of Rochester, New York, have commissioned several pieces from metalsmith Paul Knoblauch, who lives nearby. Knoblauch first made door knockers for them, which led to a chandelier, and then a Corten steel garden arch with a gate, which overlooks Lake Ontario. "They wanted seaweed and water motifs," says Knoblauch. "I went to the site, took measurements, and got a feel for the lake in the background." The Brinkmans chose one of the three or four proposal drawings he did. "I'd go down to Paul's studio to see it in progress and we'd refine the design along the way," says Christina Brinkman. "If you like an artist's work, let him do what he does best. The experience will be incredible."

Jane and Leonard Korman recently built a house in Florida. "I felt [illegible] was only one person in the whole world for the gates—Albert Paley," declares Jane Korman. She should know. The collecting couple's Pennsylvania residence brims with art furniture by Diego Giacometti, Wendell Castle, and Judy Kensley McKie, glass sculpture by Dale Chihuly, and paintings by Barnett Newman and Jennifer Bartlett.

Paley's steel pieces pulsate with energy and are not for the faint-of-heart. "When we met with Paley, I was reluctant to give him too much direction," says Mrs. Korman. She feels that an artist's first inspiration has spontaneity and is often the best solution. "If an idea gets worked and reworked, it can lose all spirit." Nonetheless, Paley asked what they had in mind. After looking through his portfolio, what attracted them most were themes related to a particular region. "I told Paley I didn't want it to be foreign to the tropical climate," says Jane Korman. With little more input than that, photos of the site and measurements, Paley went to work. During a phone call about a finish for the gates that would resist salt-air corrosion, the artist told Mrs. Korman, "They're very bold and very big." Suddenly she got scared. "Albert, you know how low-key Lenny and I are," she said nervously, with visions of neighbors in shock. "What do *you* think of them?" Without missing a beat, he replied, "I think your gates are one of the best things I've ever done."

And so do the Kormans. The abstract palm tree in each panel of the gates is right at home against a backdrop of real palms. The clients' trust, which allowed the gates to be pure Albert Paley, paid off in countless compliments—and pure bliss. ■

The SOFA exhibit (Sculpture, Objects, Functional Art) takes place May 20–23, 1999, at the Seventh Regiment Armory (Park Avenue at 67 Street, New York). On May 20 at 4:30 PM, Margaret Kennedy will lead a panel, "Commissioning One-of-a-Kind Furniture and Objects by Artists," with art dealers Scott Jacobson of Leo Kaplan Modern, Carole Hochman of the Barry Friedman gallery, and collector Jerry Chazen.



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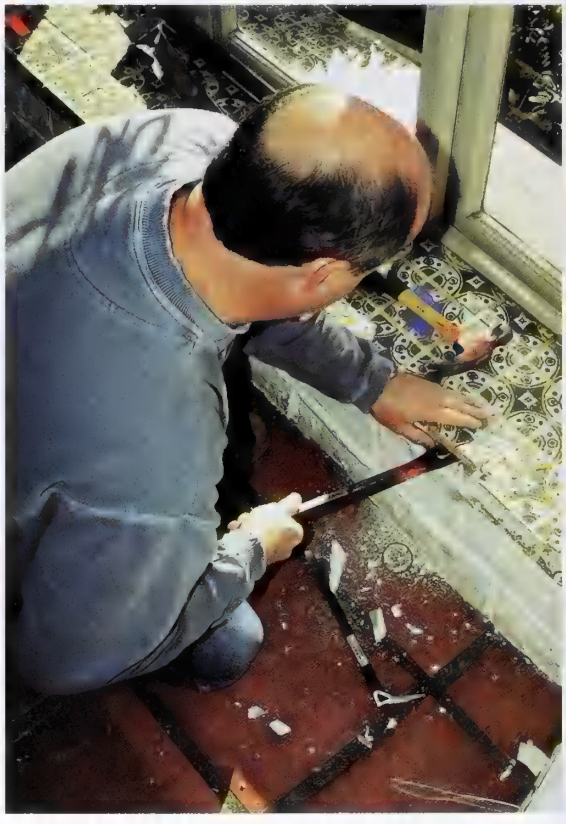


DEMOLITION DERBY

When a house is torn down, what happens to the architectural moldings, decorative tiles, and built-in cabinets? One California contractor has figured out how to keep the goods from going to the landfill

By Leora Broydo







Wrecking haul, clockwise from above: At a recent demolition sale in Palo Alto, a wrought-iron gate sold for $25. Bricks were carried away by the barrowful. One of the contractor's crew removes Spanish tiles. At the end of the day the house is stripped of treasure. A carriage light went for $30. Floral ceramic tiles were $5 a dozen.



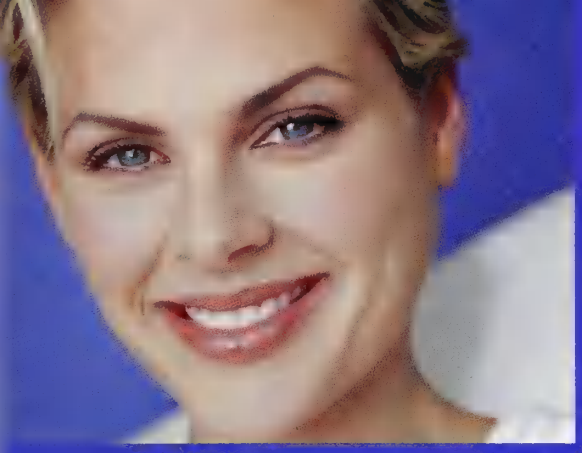


On a recent Saturday morning hundreds of people descended upon a sprawling 1940s adobe house in Palo Alto, California, slated for demolition. They tore the place apart. Ceramic tiles were pried from window ledges and red bricks dug from a courtyard path. Medicine cabinets and bookcases were ripped from the walls and toilets pulled from the floor. Even the strawberry plants were uprooted and spirited away to greener pastures. Everything went for a song. "Once I sold an entire lawn for a dollar," commented Paul Gardner as he proudly surveyed the wreckage.

Gardner, a building contractor and recycling fanatic, started organizing demolition sales four years ago because he was fed up with his industry sending so much usable stuff to the landfill. "I've always hated waste with a passion," he says. Gardner has held more than 100 sales in the Silicon Valley area, where leveling old houses to make way for new ones is routine.

Gardner tries to be there before the wrecking ball. First he gets permission to hold a sale from the owner of a soon-to-be-destroyed house (owners get a tax deduction equal to the amount of money made from the sale because Gardner gives part of his profits to charity). He then alerts more than 3,000 people via E-mail, fax, and phone and puts pictures of the house and its features on the Internet. Attendees, an average of 800 per sale, bring their own tools to remove items or, for a fee, employ Gardner's crack dismantlers.

Everything goes, from hardwood floors to chandeliers. Last year Gardner conducted a sale at a 1920s mansion belonging to the du Pont family. Among the salvaged items were white oak kitchen cabinets, marble-topped vanities, and a complete grand staircase. *(Continued on page 198)*



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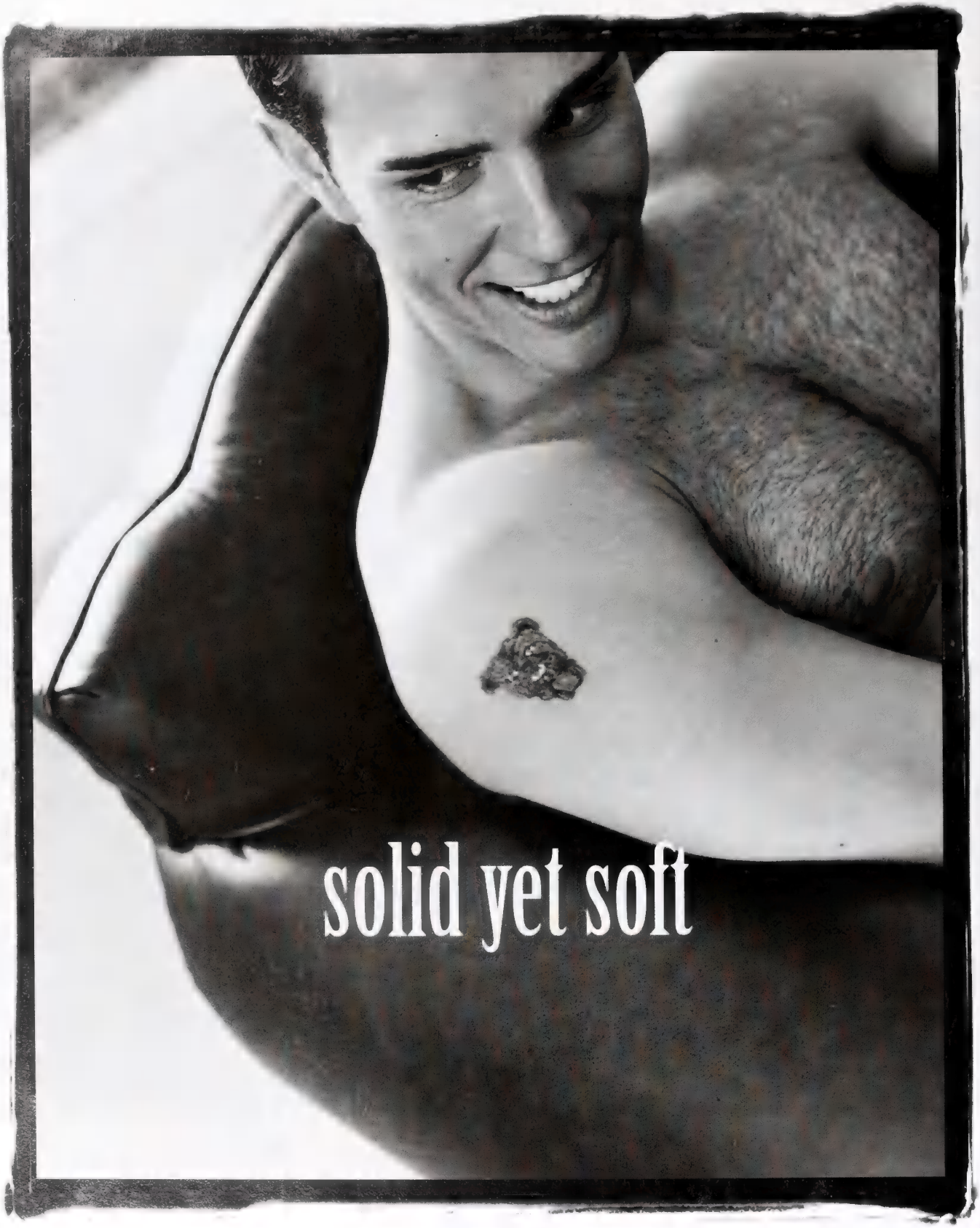
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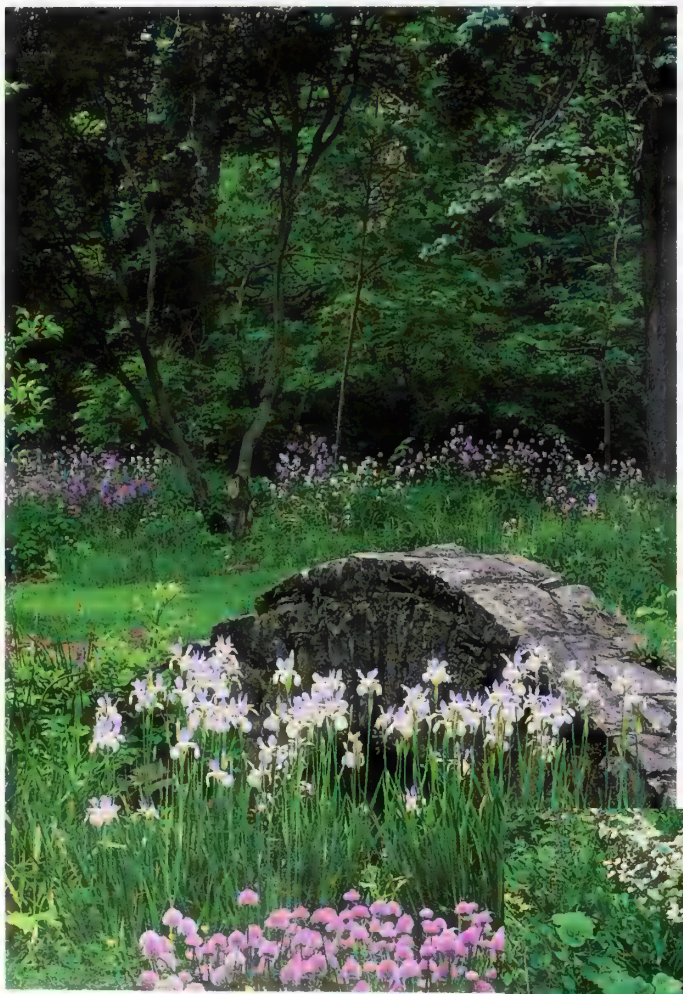
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Better sound through research.

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PLOTS AND PLANS

As he pauses to take stock after three years of hard work on his New Jersey garden, our contributing editor Ken Druse invites a fellow gardener to visit and assess the fruits of his labors. She also hears his ideas for the future

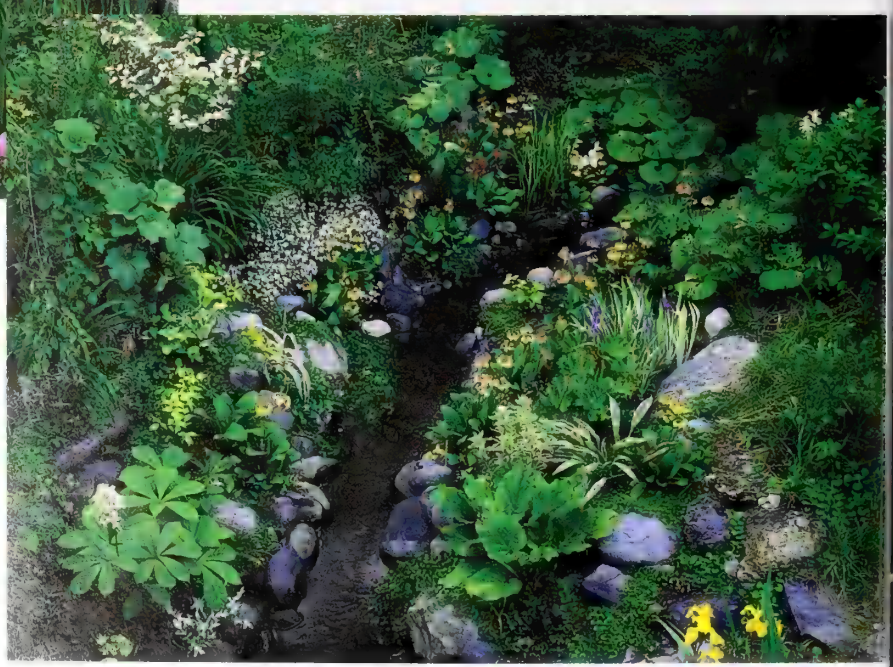
By Hatsy Shields



Ken Druse's island garden in New Jersey begins its fourth year this month. Some of us have been keeping track of the garden author and photographer's interaction with his initially overgrown *tabula rasa*, two-and-a-half acres sitting in the middle of a robustly flowing river. We have been at his side on these pages while he cleared brush, drew an overall plan, battled a devastating spring flood, chose native plants, reliable shrubs, and propagated unusual treasures. Today, the 15-by-30-foot nursery bed in which he mothered his babies is almost empty—saplings and young perennials now planted snugly in more permanent homes.

The moment has arrived to take stock. As Druse pauses for a few months—even attempting a moratorium on buying plants—it seemed the perfect time to visit. I wondered if I would find a plant snob's showplace or an environmentalist's natural habitat. In his popular books—*The Collector's Garden* (1996) and *The Natural Habitat Garden* (1994) among them—he seems to be wearing either one hat or the other.

I learned that Druse juggles these warring persuasions like a master. The naturalist who preaches the virtues of indigenous flora has found ways to accommodate the collector, who simply can't resist buying peculiar, hard-to-come-by exotics. (Proponents of native plants *(Continued on page 86)*



Ken Druse's favorite Siberian iris variety, 'Summer Sky', multiplies in a sunny spot on the bank of his tiny canal (above) near the turf-carpeted bridge. Chives bloom in front of the iris, geraniums behind with Dames' Rocket in the distance. Right: Druse loves to putter in the intimate space of the canal garden, where the shades colors of candelabra primroses are cooled by the variegated foliage of persicaria, pulmonaria, and iris, and the silvery leaves of lamium.

SPECIAL ADVERTISING SECTION

DRIVERS GUIDE

Ultimate Arizona



Six Fabulous Resorts In Six Luxury Cars



ARIZONA GOLD

Pampering the senses by touring regal Arizona resorts in the laps of luxury.

◆ Arizona isn't all just red rocks and sand. It's one of the most varied and seductive environments on the planet. It's desert and mountains, harsh and lush, unforgiving and incredibly luxurious. It has roads that run to the horizon as straight as a surveyor's laser and others that tortuously twist and turn through awe-inspiring countryside. The variety is infinite.

Arizona is also home to some of the world's most opulent and luxurious resorts.

What better way to explor both the fabled roads of Zane Grey country and these unforgettable vacation spots than in Acura's new-for-1999 line of luxury automobiles. From a 2-seater exotic sports car to a capacious 4x4 sport utility, no other luxury automaker offers this variety of choice.

We planned a grand tour of Ultimate Arizona, a blend

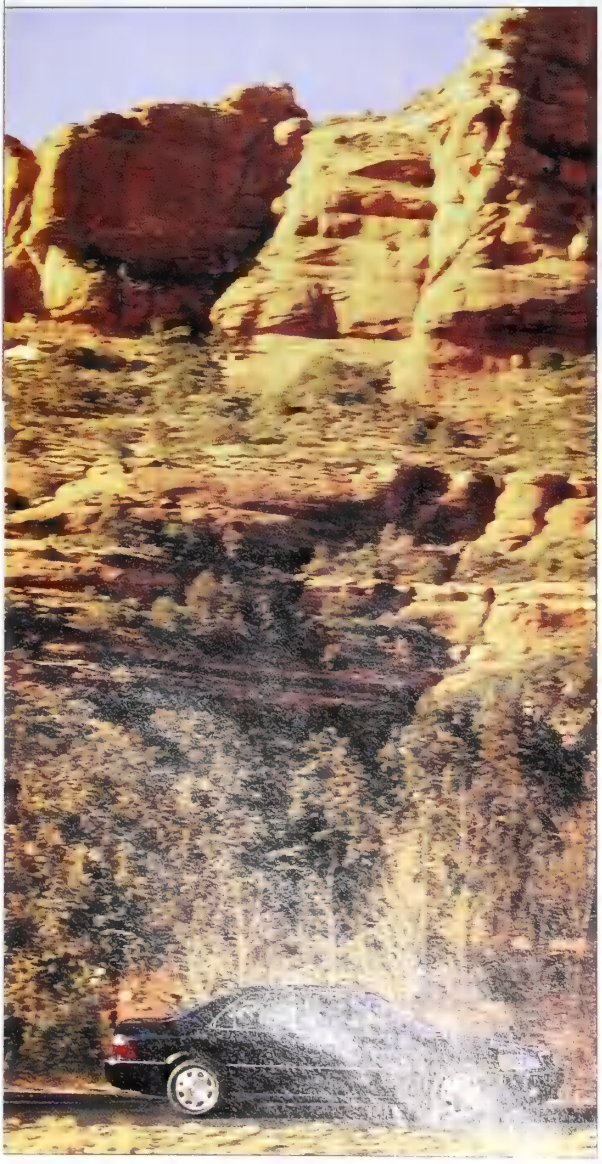


The art of automotive expression is defined by the 1999 Acura models. Clockwise from left, the flagship Acura RL sets the standard for luxury sedans. Integra GS-R is the responsive fun machine of the line. Capability with amenities plus defines the luxurious SLX sport utility. Acura CL is a sports car in luxury coupe clothing. Acura TL offers luxury in a more pulse-quickening package, and NSX is the definitive sports car.

porty roads and top-drawer
orts perfectly complementing
ra's blend of race-bred engi-
ring and luxurious comfort.
)n a recent morning in
ttsdale, we gathered a group
ar enthusiast friends, loaded
one of every model in Acura's
9 lineup and headed out.
explored north to red rock
ntry, west to the valleys,
th toward Tucson and the
us forest.
o fasten your seatbelt and
come touring with us. Together we'll explore everything from an elegant, prehistoric mud mansion built by Native Americans to the $150 million human terrarium of Biosphere 2. Not to mention the magnetic vortexes of Sedona, the golf courses of Scottsdale and the homemade white chocolate-ginger ice cream of Hacienda del Sol. A full tank of gas, and we're wearing sunglasses.

Hit it!

NORTH TO RED ROCK COUNTRY





Experiencing the crown jewels of Scottsdale and the curves of Tortilla Fla

◆ The Phoenician is the ultimate Scottsdale resort, a marble-lined extravaganza of scenery, service, shopping and golf. It's the quintessential luxury experience.

It's also the perfect location to examine Acura's flagship 3.5RL, an elegant, roomy luxury sedan that looks right at home parked by the fountain at the main entrance.

As does The Phoenician, the big Acura 3.5RL 5-seater pampers you by supplying everything you could possibly need or want, usually before you even realize you need or want it. While both give you your money's worth, the $41,900 (MSRP) 3.5RL is actually a great value among luxury sedans

The 3.5RL sports some restyling touches this year inclu ing new grille, hood and bumpe along with H.I.D. headlights. Inside the cabin are new front- passenger smart airbags.

Mechanical highlights include a fully independent double wis bone suspension system as spe fied on the finest racing cars. Four-wheel disc brakes with AB high-performance tires on alloy wheels and a 3.5-liter single-ov head-cam engine driving throu a computer-controlled 4-speed automatic transmission comple the running gear.



To test out all this high tech-
ogy, we head for the decidedly
v-tech old cowboy trading
st at Tortilla Flats. Scenic Route
to Tortilla Flats is a very, very
sty road with astonishing
vation changes. Having read
specs, we're ready for the
Acura's 140-mph performance
superb braking. What we
don't anticipate is the 3.5RL's
world-class level of comfort.

Early the next morning, we're on the winding road to Sedona. We head out Route 87, a spectacularly curving divided highway that twists and climbs into the pine-covered Sierra Ancha Mountains. Here we find Payson, a little hill settlement whose main claims to

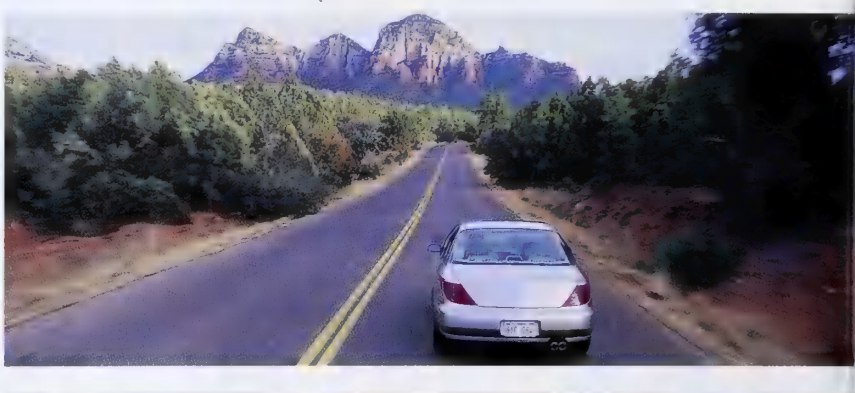
The RL cabin coddles you in world-class comfort. Glove-soft leather-trimmed upholstery and a 225-watt Acura/Bose sound system create a delicious environment. And with the RL's formidable trunk, you can take it all with you.







Contrast the exciting glitter of The Phoenician (previous page), offering everything from aerobics to disco, with the serenity of Enchantment. Nestled at the foot of ancient red rock formations, Enchantment offers sybaritic pleasures such as a healing aromatherapy massage or simply gazing at the stars on a cool, dark night.







fame are the colorful novels written by Zane Grey while living in a cabin outside of town.

The weapon of choice for today's mountain road adventure is Acura's 3.0CL, a $26,150 (MSRP) 4-seater sports coupe that's mechanically quite similar to the RL sedan—independent double wishbone suspension, 4-wheel disc brakes with ABS, 3.0-liter 200 hp VTEC V6, 4-spe automatic transmission. Lots o power in a lightweight, good-h dling chassis is a formula for re excitement on roads like these

After Payson, Route 87 turn to a scenic 2-lane through the quaint Victorian mining/logging towns of Pine and Strawberry. Here we can really try the 3.0CL's sharp handling and

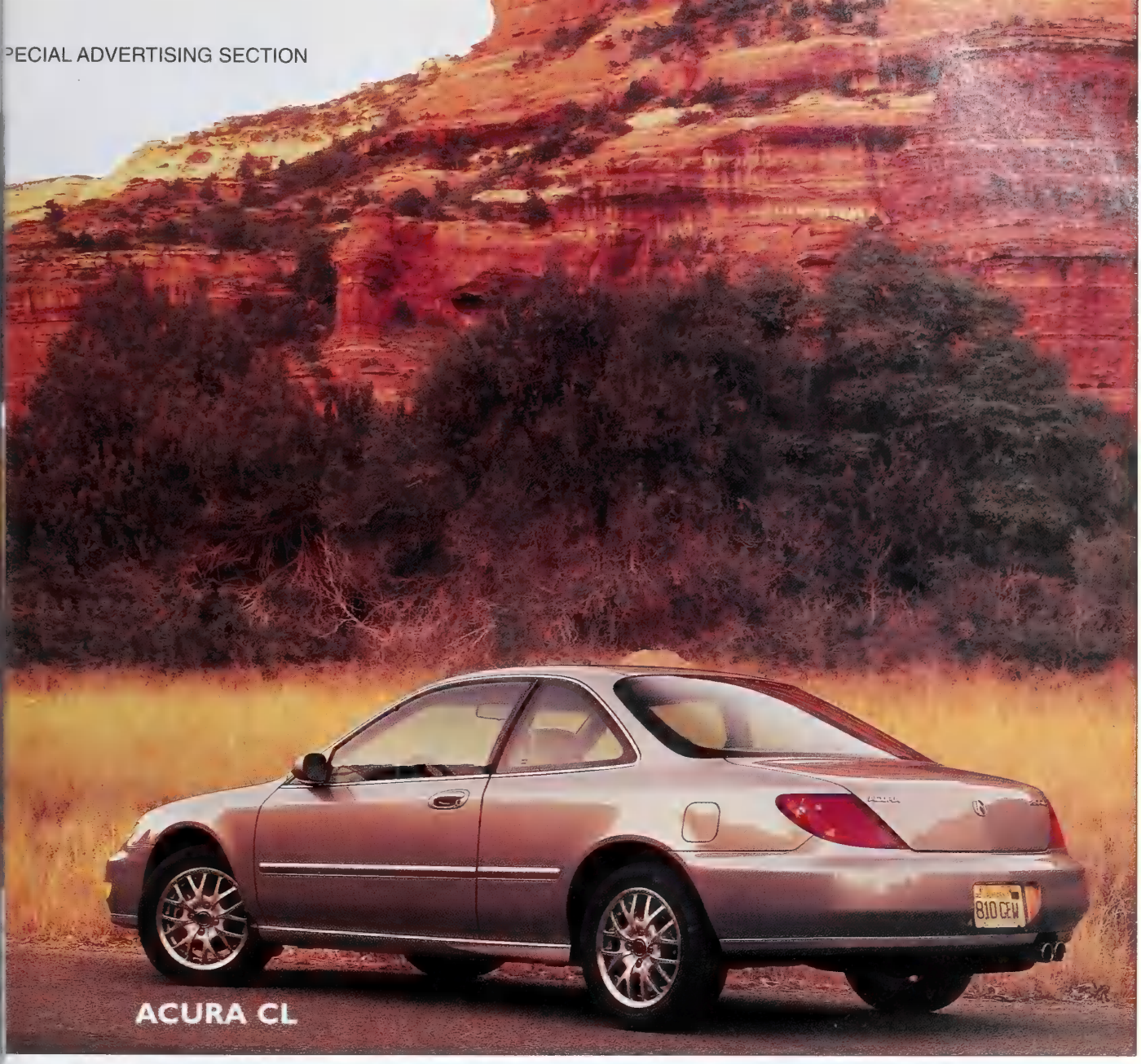
If You Go...

◆ THE PHOENICIAN, 6000 East Camelback Road, Scottsdale, AZ 85251, 800-888 8234, 602-941-8200. 654 rooms, 250 acres, 27 holes of golf, 12 tennis courts, 9 swimming pools, spa, meditation center, 7 restaurants. High-season tariff: $450 to $1725 per night. ◆ Other things to see: Taliesin West, F.L. Wright Boulevard at Cactu Road, Scottsdale, 602-860-2700. ◆ Art Galleries, nearly 100, clustered around Ma Street, Fifth Avenue and Old Town, Scottsdale.

◆ ENCHANTMENT RESORT, 525 Boynton Canyon Road, Sedona, AZ 86336, 800-826-4180, 520-282-2900. 222 rooms, 70 acres, 6 holes of pitch and putt golf, 7 tennis courts, 4 swimming pools, 2 saunas, spa, 2 restaurants. January 1 to June 19: $295 to $850 per night. ◆ Other things to see: Montezuma Castle National Monument Camp Verde, 520-567-3322.



Red rocks of Sedona



ressive power. Just past
wberry, we turn off toward
np Verde on Route 260,
arvelous downhill giant
om, all high-speed sweepers
long, long mountain views.
he 3.0CL is a great value
sidering its amazing level
tandard equipment. Elegant
her-trimmed upholstery,
omatic climate control,
Acura/Bose sound system
steering-wheel-mounted
trols, a HomeLink control
el, a power moonroof ...
t's left to order?
t dusty Camp Verde, we hop on Route 87, then head north to Sedona on Route 179, which must be the most scenic 15-mile drive in the world. The famous red rock canyons—which some believe house four powerful electromagnetic vortexes—have been celebrated since the prehistoric Anasazi hunted and fished in this area.

A few miles outside of town is Boynton Canyon, home of Enchantment Resort. Enchantment is a cluster of simple adobe-colored buildings spread across the base of a red rock pinnacle and artfully hidden. From the balcony of your casita or from the rooftop Star Deck the view is, well, enchanting.

Spectacular setting aside, Enchantment is a fabulous place to get away from it all. A local Havasupai Native American serves as a cultural ambassador. There are 20 different treatments available in the spa, and both a gourmet restaurant and the informal Tii Gavo Grille.

It's not often you can quote poetry without feeling a fool, but Enchantment has that effect on people. Or maybe it's Tii Gavo's potent margaritas.



HOT SANDS AND COOL VALLEYS

Snaking through the Yavapai Mountains and across the torrid Sonoran Desert.



WICKENBURG BANK

◆ In the weak dawn light, Enchantment's magic rocks glow golden against cold purple clouds. A quick breakfast on the deck and we're heading south, driving dazzling Route 89A over the mountains toward Wickenburg, the cowboy capital of Arizona.

Appropriately, we're driving Acura's sport utility vehicle, the $36,300 (MSRP) SLX. The SLX can tow 5000 pounds, enough for a 2-horse trailer, plus easily carry five cowboys wearing ha and an additional 44 cubic feet their dusty riding gear.

The heart of the SLX is a 3.5-liter double-overhead-cam V6. This power, combined with the ease of a button-operated 4-wheel drive, a 4-speed automatic transmission and 4-whe disc brakes with ABS, creates Acura levels of performance.

Route 89A tests just about everything. Incredibly steep upgrades are no match for the gutsy SLX's V6, even at altitude near 6000 feet. Switchback corners with sheer drop-offs t the brakes and handling. The SL boasts 8.3 inches of ground cle ance, but it's still able to handl twisty corners with aplomb. C the steep downhill stretches, t disc brakes prove not only strong, but fade-free.

Soon after the old mining tc







erome—now a National
toric Landmark—we speed
vnhill through lofty canyons
uniper and ponderosa pine.
ute 89A eventually flattens out
l intersects Route 89. Just past
t intersection is the turnoff
Granite Dells, a spooky area
eroded granite that's like a
niature of Sedona's red rock
yons. At Watson Lake, impos-
y blue water laps against
impossibly white rock formations in cosmic yin and yang.

Half-a-dozen dude ranches rub fences around Wickenburg, one of the few spots in Arizona where you can still hire on as a working cowboy. Our destination is the Wickenburg Inn, 4700 acres of high desert owned by game show entrepreneur Merv Griffin and expertly managed by consummate cowgirl Susanne Walsh.

You're supposed to proceed slowly on the ranch's two-mile dirt driveway, but we can't resist moving the shift-on-the-fly lever into 4-wheel drive and finishing out our wonderful day by boiling through the slippery turns ahead of a giant cloud of SLX-generated dust.

At Griff's restaurant, the cuisine tends toward cowboy-size portions of ribs and chicken, simply but superbly prepared. But the house specialty is a double



margarita served in a glass the size of a wastebasket. No wimps here!

The ranch casitas are scattered over acres and reached by authentically dusty trails. Our little house on the prairie is constructed of whitewashed mud brick, roofed with rough-cut boards over exposed, fully round rafters and decorated with genuine Victorian antiques.

It's late morning before we can tear ourselves away from the Wickenburg Inn. Today's mount is Acura's zippiest small car, the Integra GS-R coupe. At $22,100 (MSRP), this inexpensive pocket rocket often shows up on various 10 Best lists. There's also a GS-R 4-door sedan, for $22,400 (MSRP). Why do expert drivers love the GS-R so much? It's beautiful, elegantly designed, but more importantly, it's fun.

And no wonder.



The Integra GS-R's 1.8-liter double-ove head-cam engine produces 170 hp an revs to 8100 rpm thanks to its patente VTEC variable valve timing system. This high-output engine is perfectly matched to a smoot shifting 5-speed manual transmissior a precision-handling chassis and 4-wheel disc brakes with AB The whole car weighs less than 2700 pounds, so it can't he but be nimble and quick.

We take the long way to Tucson, via Ajo, which leads us into town past the Spanish baroque mission of San Xavier del Bac founded in 1799 by Franciscan missionaries. Our destination is Hacienda del Sol, which has much of the same feeling of old Mexico as San Xavier. Originally built as an equestrian boarding school for the daughters of wealthy Midwesterners, the old adobe compound blends sheltered courtyards and cactu gardens, bell towers and moun



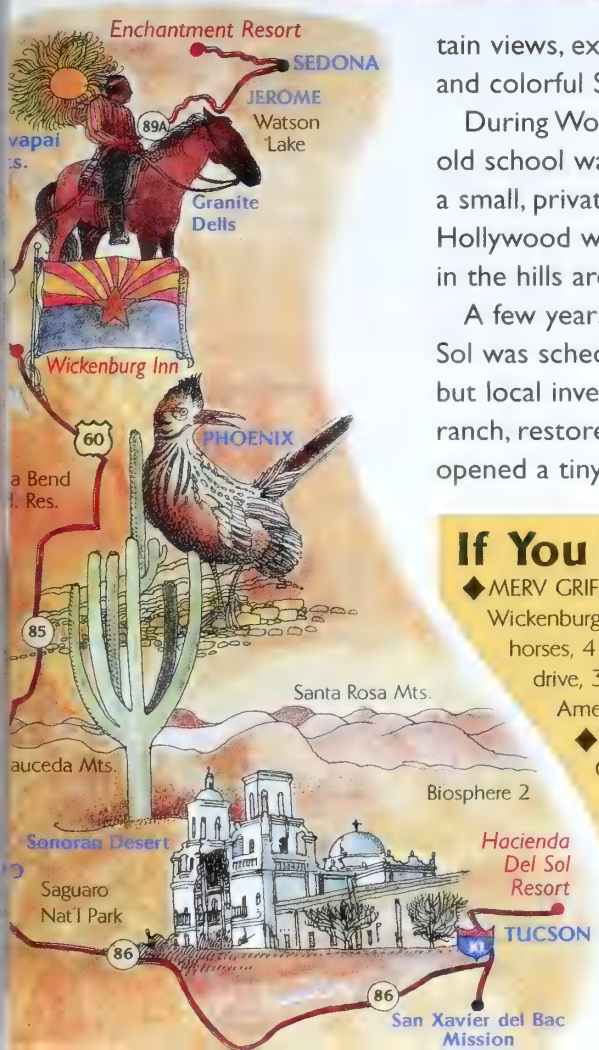
Merv Griffin's Wickenburg Inn (previous page) is 4700 acres, 63 rooms, 100 horses and one great restaurant—Griff's. Hacienda del Sol (left) once played host to famous Hollywood stars on location.



The Integra GS-R is the most fun to-drive Acura. A runway 170-hp engine that revs [illegible] to 8100 rpm in a 2700-pound package. Combine all that with a [illegible] calibrated suspension, and the result response with a [illegible]



ACURA INTEGRA



tain views, exposed log rafters and colorful Spanish tile.

During World War II, the old school was turned into a small, private hotel. Many Hollywood westerns were filmed in the hills around Tucson.

A few years ago, Hacienda del Sol was scheduled to be leveled, but local investors saved the ranch, restored the buildings and opened a tiny but posh hotel.

There are just 30 rooms in all, and they flank the Hacienda del Sol restaurant—one of the best in the Southwest. Strolling home through the gardens with classical Spanish guitar music coming from somewhere, you half expect to encounter some famous celluloid hero rushing to some midnight rendezvous. More improbably romantic things have already happened at Hacienda del Sol.

If You Go...

◆MERV GRIFFIN'S WICKENBURG INN AND DUDE RANCH, 34801 North Highway 89, Wickenburg, AZ 85390. Call 800-942-5362, 520-684-7811. 63 rooms, 4700 acres, 100 horses, 4 tennis courts, 2 swimming pools, spa, art studio, nature center, restaurant, cattle drive, 36 holes of golf nearby. High-season tariff: $99 to $208 per person per night, Full American Plan. ◆ Other things to see: Arcosanti, Cordes Junction, 520-632-7135.

◆HACIENDA DEL SOL, 55601 North Hacienda del Sol Road, Tucson, AZ 85718. Call 800-728-6514, 520-299-1501. 30 rooms, 34 acres, 15 horses, swimming pool, tennis court, restaurant, 36 holes of golf nearby. High-season tariff: $135 to $395 per night. ◆ Other things to see: Arizona Sonora Desert Museum, 2021 North Kinney Road, Tucson, 520-883-2702, Saguaro National Park East, Tucson, 520-733-5153, Saguaro National Park West, Tucson, 520-733-5158, Biosphere II, Oracle, 800-828-2462, San Xavier del Bac Mission, San Xavier, 520-294-0628.



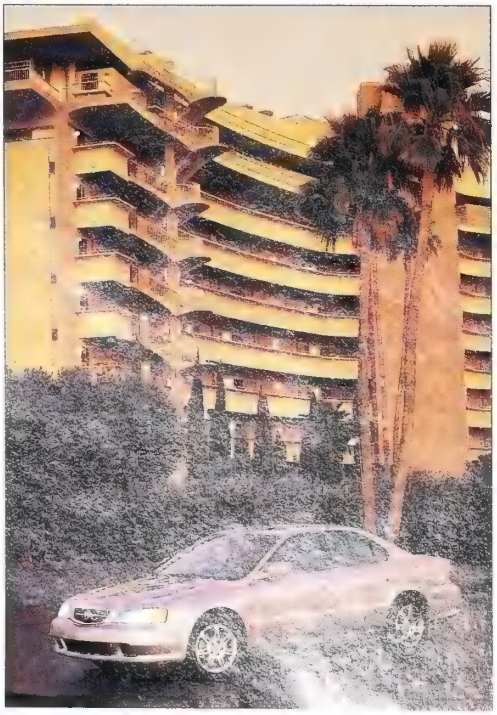
THE INCREDIBLE CACTUS FOREST







The home stretch: challenging roads and Arizona's longest golf cour



◆ A few miles from Hacienda del Sol is Saguaro National Park. A narrow winding road leads blindly off into the desert, then through a dense forest of saguaro cactuses. For as far as you can see, the hills are lined with saguaros, standing at attention like so many prickl green soldiers.

We are driving through this incredible cactus forest in the newest Acura of all—the 3.2TI $27,950 (MSRP) sedan that ele gantly combines luxury and pe







mance in one delightful pack-
. The excellent 3.2TL is built
America, at the factory in
rysville, Ohio.

The TL's engine is especially
e. It's a 3.2-liter single-over-
d-cam V6 with patented
EC variable valve timing
t adds extra horsepower
igh rpm. It's VTEC that allows
ura engineers to deliver
hp from 3.2 liters.

The TL is the only Acura sedan
h a SportShift transmission.
essence, you get two transmis-
ns for the price of one. In
rmal operation, the SportShift
s like a 4-speed automatic.
pull the floorshift lever
a second parallel gate,
you can manually shift up
down one gear at a time,
like a stick shift.

Additional standard performance features include speed-sensitive power steering, traction control, 4-wheel disc brakes with ABS and a totally independent suspension system. To the luxury side of the equation the TL brings such rarities as rear-passenger side windows that roll all the way down into the doors, a sumptuous leather-trimmed interior, Acura/Bose sound system and power moonroof.

From Tucson, it's a fairly short drive on local roads to Casa Grande and the Francisco Grande Resort. In 1960, Horace Stoneham, owner of the San Francisco Giants, built this hotel as part of his major league spring training facility. The California Angels also trained here, fol-



The Casa Grande National Monument protects a large pre-Columbian compound built by a forgotten people now called the Hohokam.





lowed by the Arizona Wranglers and the Denver Golds.

Today's major attraction is golf. The 18-hole Francisco Grande PGA course that plays 7594 yards from the gold tees is the longest course in Arizona. Then there's the architecture—an unbelievable collision between South Beach Miami, Frank Lloyd Wright and baseball kitsch. A swimming pool in the shape of a baseball bat with a round wading pool as the ball just begs



for a trendy fashion shoot with retro-sixties styles.

The last day of our Arizona odyssey is the reward for all o accumulated good deeds. For starters, we drive the NSX-T, Acura's top-line, $88,000 (MSR exotic sports car. And we get t drive it on twisty, 2-lane moun tain roads that might have bee designed to show off its perfor mance. Our final destination is Royal Palms in Scottsdale, with out a doubt one of the finest combinations of luxury and amenities in Arizona resorts.

We start with a visit to Cas Grande Ruins, a national park that protects what's left of a

If You Go...

◆ FRANCISCO GRANDE RESORT, 26000 Gila Bend Highway, Casa Grande, AZ 85222, 800-237-4238, 520-836-6444. 112 rooms, 200 acres, 18 holes of golf, swimming pool, restaurant. High-season tariff: $99 to $250 per night. ◆ Other things to see: Casa Grande National Monument, 1100 Ruins Drive, Coolidge, 520-723-3172.

◆ ROYAL PALMS HOTEL, 5200 East Camelback Road, Phoenix, AZ 85018. Call 800-672-6011, 602-840-3610. 116 rooms, 9 acres, 4 tennis courts, swimming pool, spa, restaurant. High-season tariff: $[illegible] to $[illegible] per night.

◆ Other things [illegible] Arizona State University, Gammage Auditorium and Asu [illegible], 825 East Apache Boulevard, Tempe, 602-96[illegible] House, Heritage Square, 6th and 7th Streets, M[illegible]ons, Phoenix, 602-262-5029, Desert Botanic[illegible] North Galvin Parkway, Phoenix, 602-754-8190, Tovera Cas[illegible], Phoenix.





e pre-Columbian compound
t by a forgotten people now
ed the Hohokam. It's a haunt-
y beautiful place, a tourist site
ady well-known to Native
ericans when the first Spanish
ved in 1694. From Casa
nde Ruins, we wander the
k roads to Globe, where a
hic stretch of Route 60 loops



us back toward Scottsdale.

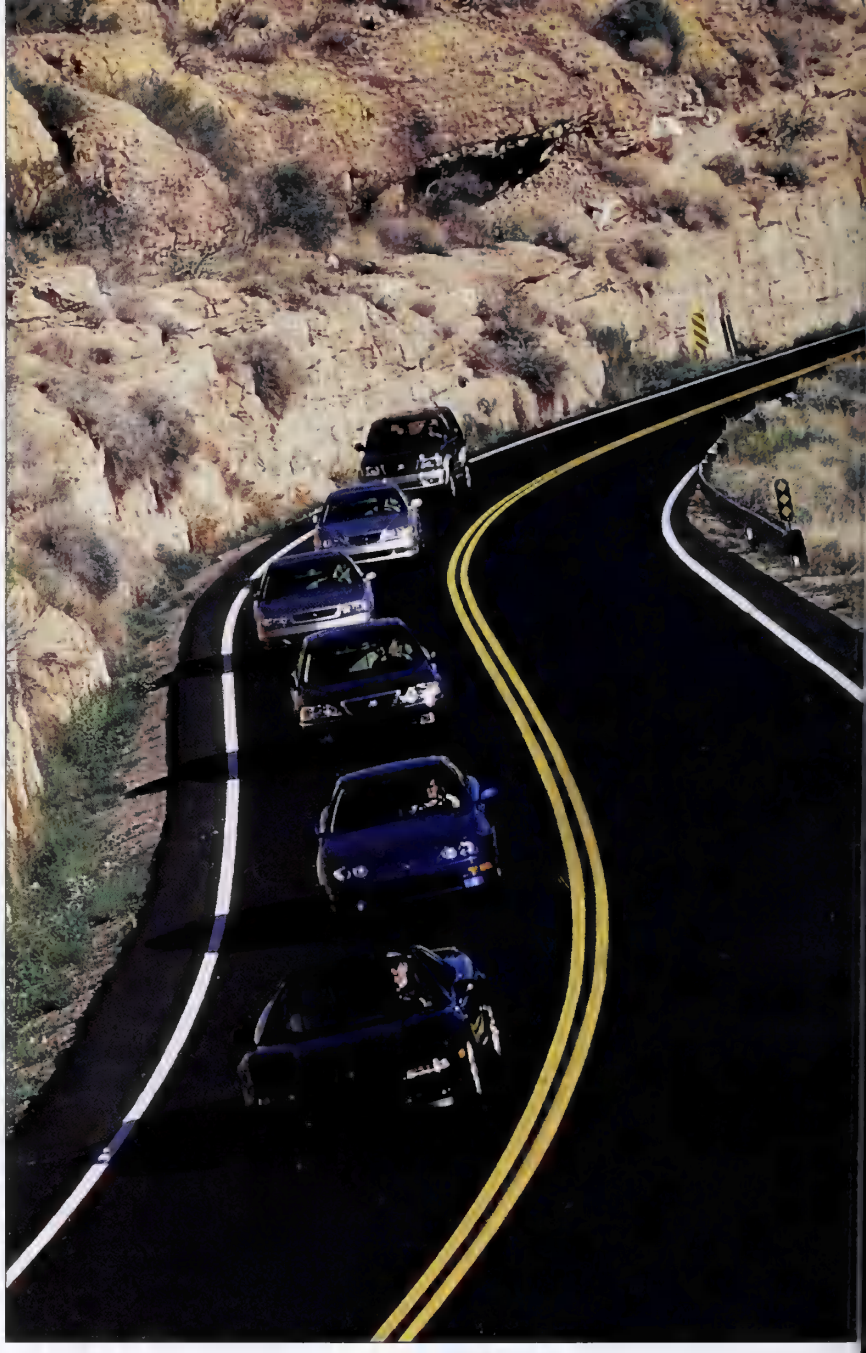
The NSX-T is the open-top version of Acura's mid-engine 2-seater, a car that was voted Car of the Year by many experts when it was first introduced. What makes the NSX different from other exotics? Most ultra-high-performance cars achieve race car handling, acceleration and braking by sacrificing everyday driveability. The NSX has the highest levels of performance, but the dependability, luxury and driving ease of an Acura.

The NSX is literally built by hand, mostly of aluminum. As in all serious racing cars, the engine is carried behind the driver to give the NSX better balance and less polar moment of inertia for precise handling. Like a fighter plane, the NSX has a drive-by-wire throttle and electronic assist steering.

The NSX's 3.2-liter double-overhead-cam 290-horsepower V6 VTEC engine is quiet, smooth and amazingly well-behaved.

Of course, the suspension is all-independent and the brakes are 4-wheel discs with ABS.





The wide tires, larger on the rear wheels than on the fronts, are Z-rated.

You expect that sort of race car engineering on an exotic sports car. What you don't expect are levels of luxury comparable to those on an RL sedan, including enough luggage room for two people to head off for a lost weekend at Royal Palms.

Royal Palms started out as a private estate built in 1929, the winter home of Delos Cooke of Cunard Lines. It was opened as a hotel in 1948 and restored to its present lushness in 1995. The entire 9-acre property is neatly divided into human-scale spaces. There are courtyards and inglenooks and outdoor fireplaces, arcades and flower gardens and fruit trees, fountains and reflecting pools and views up Camelback Mountain.

Guest rooms are decorated like those in a private home, and even the gourmet restaurant has a very personal, quiet sense of dignity. The staff at Royal Palms doesn't need to constantly impress you with how genteel the hotel is, just as Acura never needs to flaunt their luxurious appointments. They are simply there for your pleasure, alway eager to do your bidding. Alw

Six resorts in six days with Acuras. Is it too much? Hah. When you're blending luxury performance at this level, you' building experiences that will last a lifetime.



For More About Acura Automobile

While the luxury resorts of Arizona certainly are the ultimate trip, Acura makes getting there part of the ultimate experience. In fact, any road trip in an Acura defines luxury motoring at its best. To find out more about Acura, call their toll-free customer information line at 1-800-TO ACURA, o visit their Web site on the Internet at www.acura.com.



of your contribution will go directly to breast cancer research. Please make checks payable to:
reast Cancer Research Foundation, Box 9236-GPO, New York, NY 10087-9236

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HB 05/99

THE BREAST CANCER RESEARCH FOUNDATION

A Cure in Our Lifetime

Continued from page 68

"I would never knowingly plant and abandon anything invasive such as petasites. Dig it up and remove it if you leave a garden for good"

worry, with good reason, that many of our wild species are threatened by invasive imported introductions.) And the garden's designer, having once insisted that a plan would eliminate mistakes, is often at odds with the artist who constantly moves plants from one location to the next.

Before the full burst of spring activity, Druse escorted me on a garden tour. We started on his new rooftop sundeck, with its bird's-eye view of the property, then moved outward on soggy ground toward the shaggy, wild fringes at the river's edge. Peering down from the deck into the nursery bed, Druse explained that 95 percent of the cuttings and tiny mail-order plants once living there are now properly placed. What remained in the fertile rectangle—destined to be incorporated into a new walled U-shaped garden—were a few willows, roses, hydrangeas, and mock oranges.

Each plant was unique for some particular reason, a connoisseur's assortment. The mock orange, for instance, a *Philadelphus* 'Virginal,' is a hybrid that Druse described as having intensely fragrant and unusually long-lasting double blooms. He grows "the winged thorn rose" for its wide, graceful barbs, noting that when the sun shines through them "they become a translucent ruby red." The willows, flashing silver undersides in the wind, are cuttings given to Druse by various botanical gardens.

When new baby oddities arrive from friends or specialty growers, they will be tucked into splinter nurseries wedged into slices of the property. It would be impossible to imagine this acquisitive gardener curtailing his lust for the latest. The plant he most desires? "The next one I meet that I don't have and that I can grow," he says.

We paused on the turf-carpeted stone bridge overlooking a narrow canal that cuts across the island. I visualized the canal banks in bloom: sherbet-colored hybrid candelabra primroses poking up around green dinner plates of *Petasites* flecked with cream-colored markings. Deep purple irises with handsome white-striped foliage standing stiffly above cascades of tiny blue-flowered veronica—a local weed Druse encourages.

These banks are the most fussed-over of Druse's garden areas. He retreats to this intimate space when he feels overwhelmed by his property's monumental demands—the cutting and clearing, digging, dividing, and soil-amending. Wearing his farm-supply rubber boots, he sloshes through the canal, squatting to transplant skunk cabbages or pull out mounds of an Asian *Ranunculus*.

Much to his alarm, this exotic yellow buttercup called 'Popped Corn,' which came from a botanical garden plant sale, jumped into the path and lawn shortly after he planted it a year ago and is now spreading aggressively despite a fierce weeding campaign. Druse also keeps a sharp eye on the *Petasites japonicus*, famous for breaking rank and smothering neighbors. "The law with petasites," he says referring to an unwritten rule among conscientious gardeners, "is to dig it up and remove it if you leave a garden for good. I would never knowingly plant and abandon anything invasive."

At this early date in the garden's life, it is here in the canal beds that Druse best sees his labors paying off—happy marriages of plant combinations, color and texture woven together. Encouraged to multiply were the four little *Primula x. bulleesiana*, originally from the hillsides of China, in shades of pale orange, apricot, and gold, now numbering in the many dozens. A bold, variegated lysimachia struts its green and white foliage near a carpet of white lamium with patterned pewter leaves. Fluffy cream panicles of rodgersia rise above their horse chestnut–shaped leaves.

Even though puttering in mud with his head down is Druse's favorite pastime, he looks up with gratitude at the venerable trees that define his garden rooms. As we enter the area he calls the cropped meadow, Druse takes my elbow and directs us to the middle of an enclosed lawn bordered by >





Chairs like those sold at Wave Hill in the Bronx (above) stand at mid-garden. Behind is a border with biennial clary sage and white Kalimeris. Left: Carolina allspice (Calycanthus floridus) creates a backdrop for a willow 'Itakuro Nishiki' and iris 'Caesar's Brother.'

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DUPONT

perennial beds. He has written that there is something almost sacred about a perfectly round space. I begin to feel it. We peer up at the soaring ash trees, leggy hemlocks, aged Japanese maples, and an uncommon pair of *Chamæcyparis*. A perfect arc of seven young sugar maples echoes the meadow's curve and, beyond the underbrush, the river rushes madly. Standing in the center of the circle, we are also mid-island I realize, the two shores of the teardrop-shaped site equidistant from this spot. It is the ideal location to listen to the stereophonic music of water-in-a-hurry. So it was here, of course, that Druse had placed wooden chairs, lined up like sentries.

The four sturdy seats painted in blue-gray stand near the entrance to the woodland garden. Wildflowers in the woods should be discovered, not heralded, believes Druse, who grouped low-bush blueberries and native azaleas to suggest—vaguely—that we are moving into the wild. Although it is too early in the season for the "denizens of the dark," as Druse calls his woodland plants, to have emerged, I can picture them. Ready to push up from under the sheet of pine needles is a medley of Jack-in-the-pulpits, as many as 20 varieties of these *Arisæmas*. They are planted among rugs of blue phlox, crisp white trilliums, and small, arching *Polygonatum* with their dangling little bells.

Even a self-imposed buying hiatus does not effectively curtail Druse's cravings. He couldn't resist a new plant for his woodland, a Korean flower introduced to him in a friend's garden. *Syneilesis aconitafolius*, a tiny maroon velvet handkerchief that looks as if it is being pulled by a string from the earth, is so newly available that it's not even listed in the Royal Horticultural Society's 1,080-page encyclopedia. This gem, which opens into a miniature parasol, will be planted in a wildflower bed filled with related shade-lovers hailing from anywhere other than the North American continent. Classifying the woodland beds as native or non-native helps Druse get things into the earth quickly, "an organizing conceit."

Normally, Druse might be poring over the Heronswood catalog right now, "the ultimate candy store of temptations," as he calls the mail-order book from a remarkable nursery in Washington state. But during this gardening year of reflection, Druse is actively avoiding reading the "obsessive listings" offered by the great nurseryman Dan Hinckley. "I simply don't have the time to turn 296 pages," he says. Even so he has ordered $258 worth of plants.

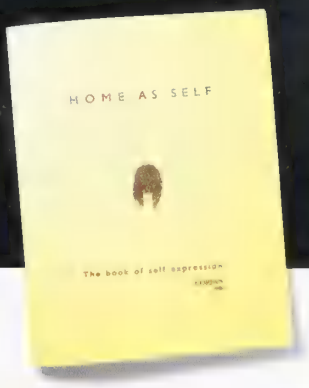
Although this year may see a lull in the garden's development, new ideas breed like fruit flies. Continuing downstream to the narrow end of the island, Druse points to an area where he envisions a two-story platform for viewing the panorama of water, woods, and birds. He also dreams of regrading the canal, building a stone wall for the U-shaped garden, engineering a waterfall, and he plans to clear a path on the opposite side of the river. *Aristolochia durior* and other vines will be planted to climb the trellises on his newly enlarged porch. "Oh, and I'm designing a secret garden behind the lilacs for my niece and nephew," he adds.

First, a few plants must be moved: a buddleia, large groupings of aster, foxglove, verbascum, hollyhock. The *Ajuga* is being pulled out of the perennial border to make room for other plants. The day lilies can finally relax after having been dug up and replanted a number of times, but not as often as the clump of gracefully swaying brown sedge that needed a complementary backdrop. Today it is finally set off perfectly by a soft, rich curtain of giant gray-green lamb's ears.

"I work from the plants up," Druse says as we return to his house on this raw afternoon. It is clear that even with this new garden's fine bones in place, his plants cannot rest easy if Druse has a shovel in his hand. And the most nervous flowers of all should be those with a tendency to spread. Ever the principled environmentalist, he has one final addendum to his blueprint: "My will is going to list all the non-native garden thugs I have planted with instructions to remove every one." ■

Hatsy Shields writes regularly for House Beautiful.

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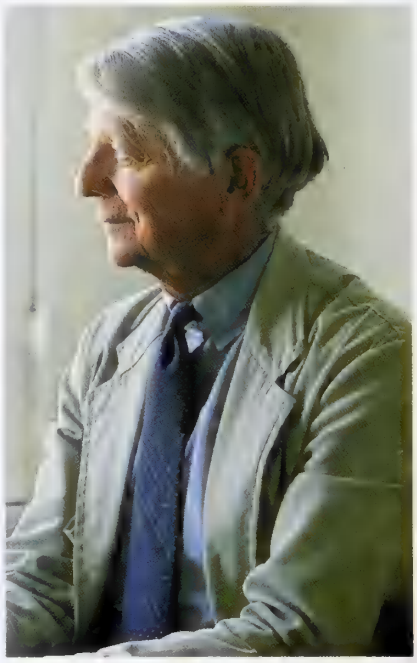
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MINDING HIS MANNERS





Innovative architect Hugh Newell Jacobsen has always been polite to the neighboring houses, as is seen in a retrospective in Washington, D.C. By Susan Zevon

The current exhibition on Hugh Newell Jacobsen at the National Building Museum in Washington, D.C.'s beautifully rehabilitated 19th-century Pension Building kicks off a series on eminent living architects. Explains the show's curator, Joseph Rosa, "He parallels the museum in that he is locally based but his work is national in scope."

Jacobsen's work is in fact international. In a career that has spanned four decades, he has designed an addition to the United States Capitol; a library for the American University in Cairo, Egypt; and an alumni center for the University of Michigan in his native state. But what the dashing platinum-haired architect is best known for are houses, over 250 of them dotting the globe, each carefully appropriate to its locality. "Before I start to design, I drive in circles around the site to discover the best of what has been built nearby. Following the vernacular keeps you out of a lot of trouble," Jacobsen says. Yet whether he is abstracting an American barn, a Victorian farmhouse, or a Palladian villa, his houses are recognizable by a clarity of plan, crispness of form, and exaltation of light.

Jacobsen studied architecture with Louis I. Kahn and worked briefly for Philip Johnson, and his early designs show the influence of his legendary mentors. Yet the familiar hallmarks of his mature work developed almost from the start: gable roofs, minimal detailing, floor-to-ceiling openings between rooms. Large houses are divided into linked pavilions. Jacobsen explains, "If you break up the mass so that it looks like a little village or gathering of farm buildings, the scale is infinitely more polite. It doesn't shout to the world, 'Look at me! I'm rich and you're not.'" The work on exhibit exemplifies the architect's belief that "Good architecture never shouts." >

Hugh Newell Jacobsen (above right) arranges the gabled pavilions that form many of his buildings in endless ways. Top, from left: Each of the segments of this residence on Long Island Sound encloses a different function. A "telescope" house in eastern Pennsylvania reinterprets the area's 18th- and 19th-century buildings with their add-ons. Above left: Jacobsen's design at the University of Michigan calls for limestone-banded brick in characteristic deference to neighboring Tudor buildings.



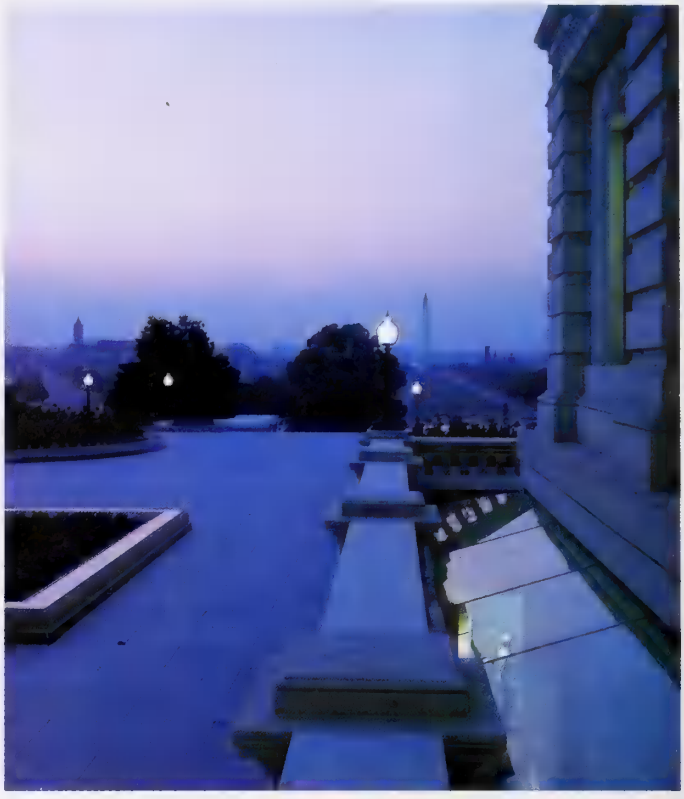
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Hugh Newell Jacobsen believes "Good restoration should never show the hand of the restoring architect." Thus his addition to the U.S. Capitol (above, left and right) has a glass-roofed corridor to offices below grade. Right, center: Jacobsen's refinement of a New England farmhouse. Below, right and left: This vaulted house echoes a landmark concrete bridge seen from every room. In the library are Jacobsen's trademark "egg crate" bookcases. ■









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ARTFUL DINERS

Inspired by the old masters, tastemakers create table settings to celebrate the International Fine Art Fair

By Char Hatch Langos

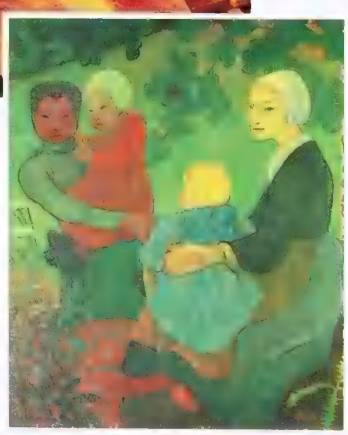






Imagine dining at an elegant table set by a top designer such as Albert Hadley, Carolyne Roehm, or Vicente Wolf. Paintings by Renoir, Monet, and Chagall hang on the walls. Your dinner companions include socialites Ann Bass and Duane Hampton. That's what lucky guests at the International Fine Art Fair's opening night festivities experienced last year. Under the leadership of decorator Bunny Williams and antiques dealer John Rosselli, interior, fashion, and floral designers each selected a painting from the fair—which featured 69 exhibitors from six countries—and created a table setting inspired by that work of art for the gala dinner at New York's Seventh Regiment Armory. The party raised over $700,000 to benefit the Lenox Hill Neighborhood House.

Fueled by last year's success, organizers decided to make it an annual event. This year 70 designers—including Thomas Jayne, Noel Jeffrey, Eric Cohler, and Wolfgang Thom—have agreed to style table settings. At their disposal are paintings, drawings, and sculpture dating from 1400 to 1960 that will be exhibited at the fair May 7 to 12. As designer Thomas Jayne says, "Usually art imitates life. For the Fine Art Fair, designers are imitating art." >



Paul Sérusier's boldly colored 1891 painting Les Jeunes Meres *(right) from the Galerie Daniel Malingue was the starting point for Richard Mishaan's Tahitian-style display (above). Above right: Odilon Redon's 1908* Bouddha et Fleurs *was Sandra Nunnerley's choice. She draped her table in rich blue fabric from Rubelli, and included napkins that she had found at a market in Turin.*

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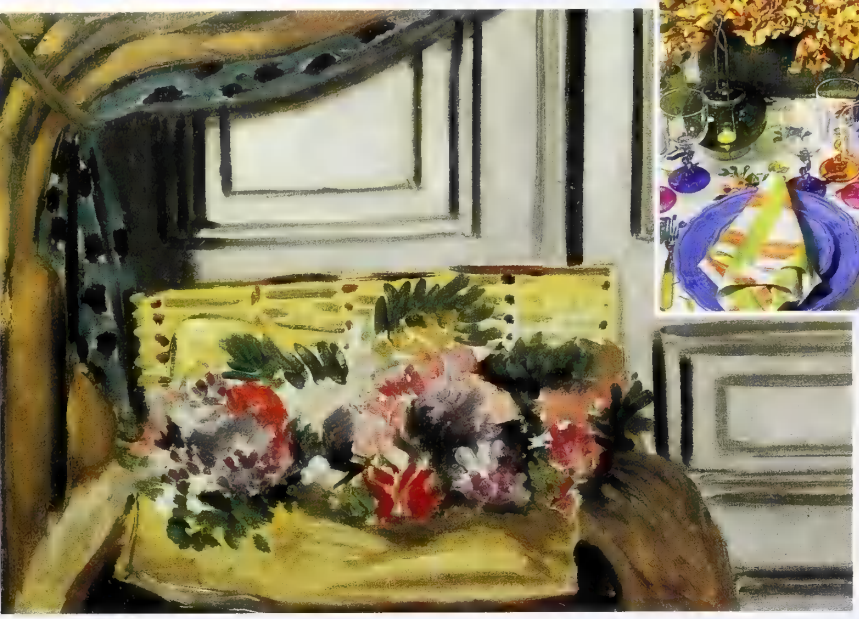
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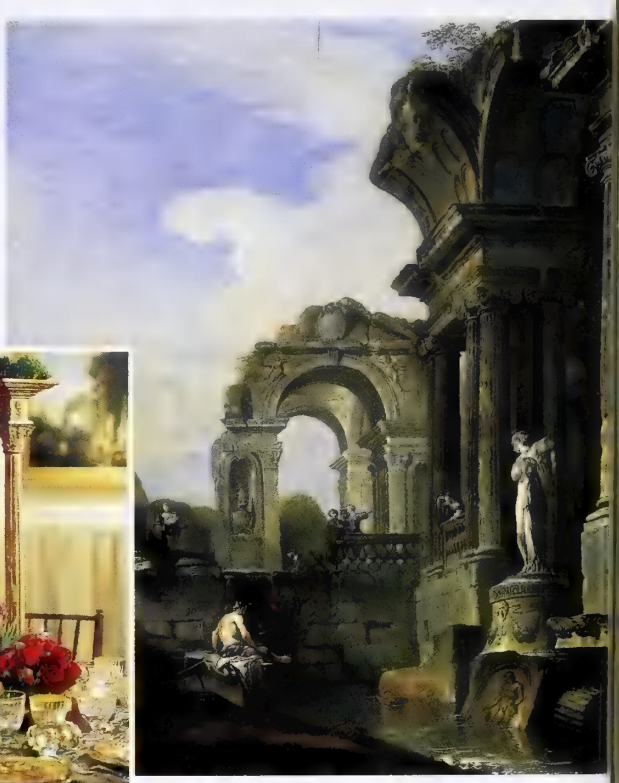
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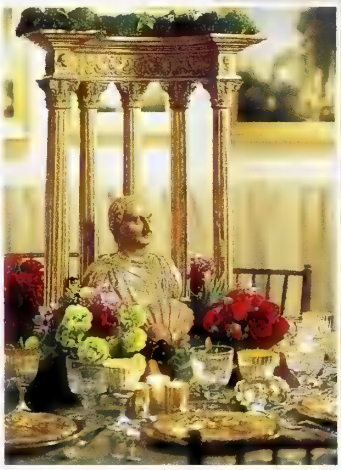




For his interpretation of Henri Matisse's 1925 painting Jeté de Fleurs Dans Un Intérieur (far left) *from Galerie Schmit, designer Anthony Ingrao playfully incorporated a centerpiece of brightly colored flowers and napkins and tablecloth made from Designers Guild fabric. Ingrao wanted his table to be "indicative of the liveliness of Matisse's south of France period when his paintings became geometric and floral."*

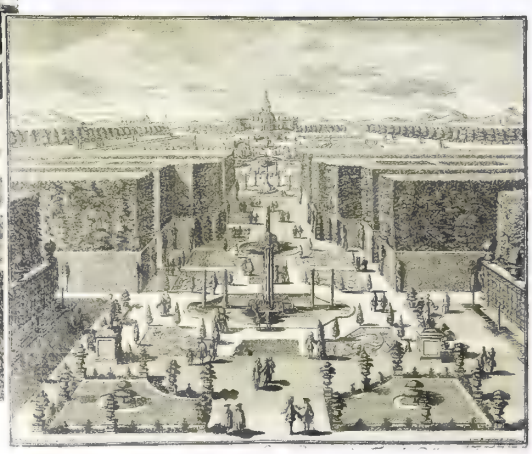


The design team Anderson Papachristidis Raeymaekers used classical Roman columns and a marble bust of Caesar from Guy Regal (right) to evoke the romantic mood of Architectural Capriccio (far right), *a painting from the 18th century by Giovanni Paolo Panini depicting a misty Italian ruin, exhibited by Emmanuel Moatti. Aiming for a feeling of "Americans traveling to Europe and being overwhelmed by the classical Italian architecture," Alex Papachristidis fashioned a tablecloth from Fortuny fabric and selected silver-and-gilt goblets and flatware from Buccellati. Nosegays in julep cups at each place were by Bardin Palomo.*



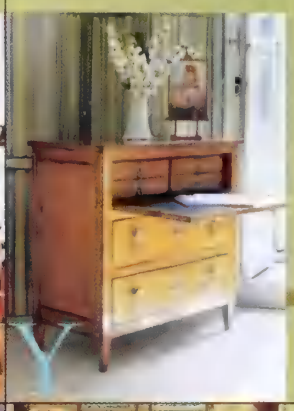


Floral and event designer Anthony Todd, who has always been intrigued by formal French gardens, chose a drawing by Paul Decker the Elder (below) entitled Fürstliche Baumeister, Oder Architectura Civilis, *1712, from Ars Libri. He hand-blocked bold black-and-white stripes onto a heavy canvas cloth (far left), then edged the table with boxwood and covered the surface with gravel before the place settings were arranged. Urns, statuary, and topiary complete the scene. The result: "a formal setting that is an architectural garden addressing the folly of the time."* ■



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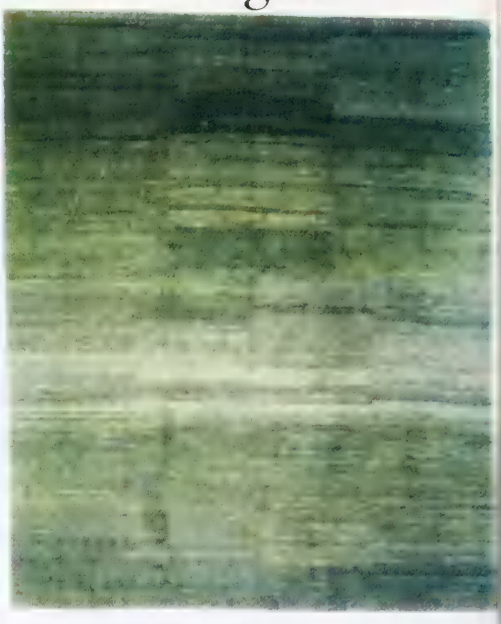
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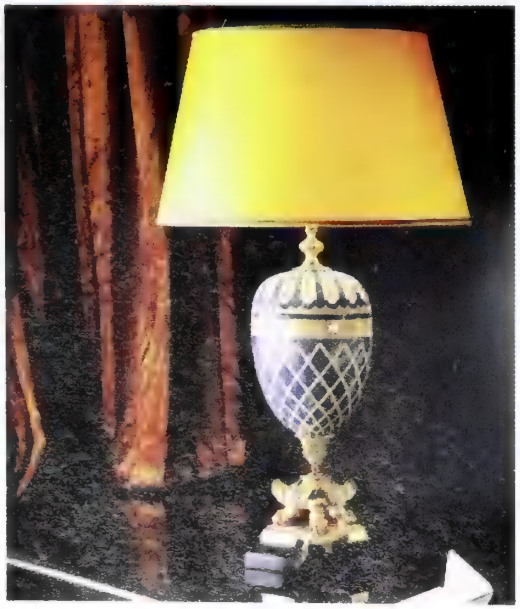


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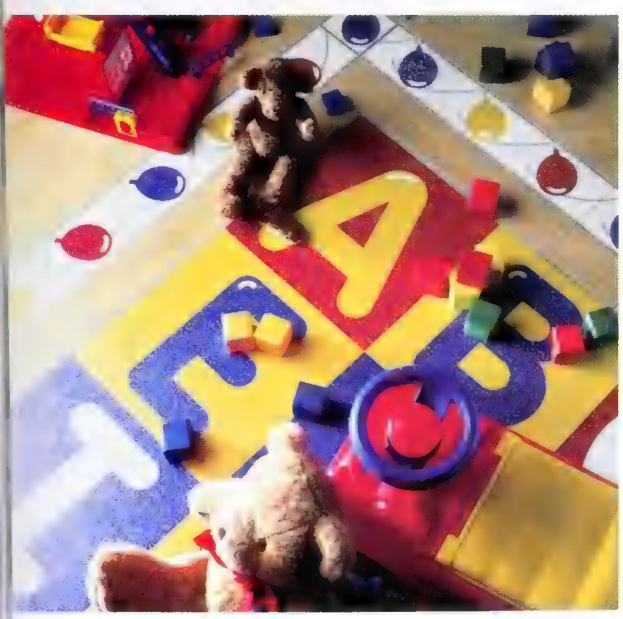


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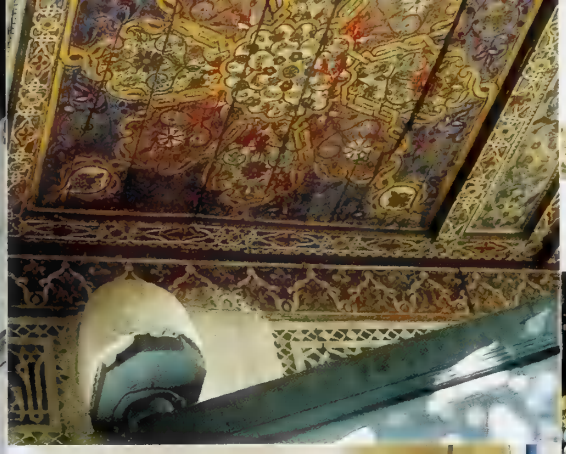


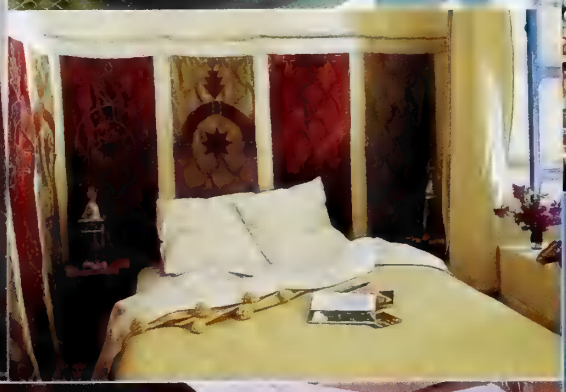
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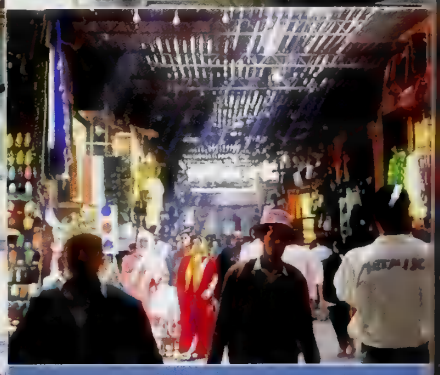

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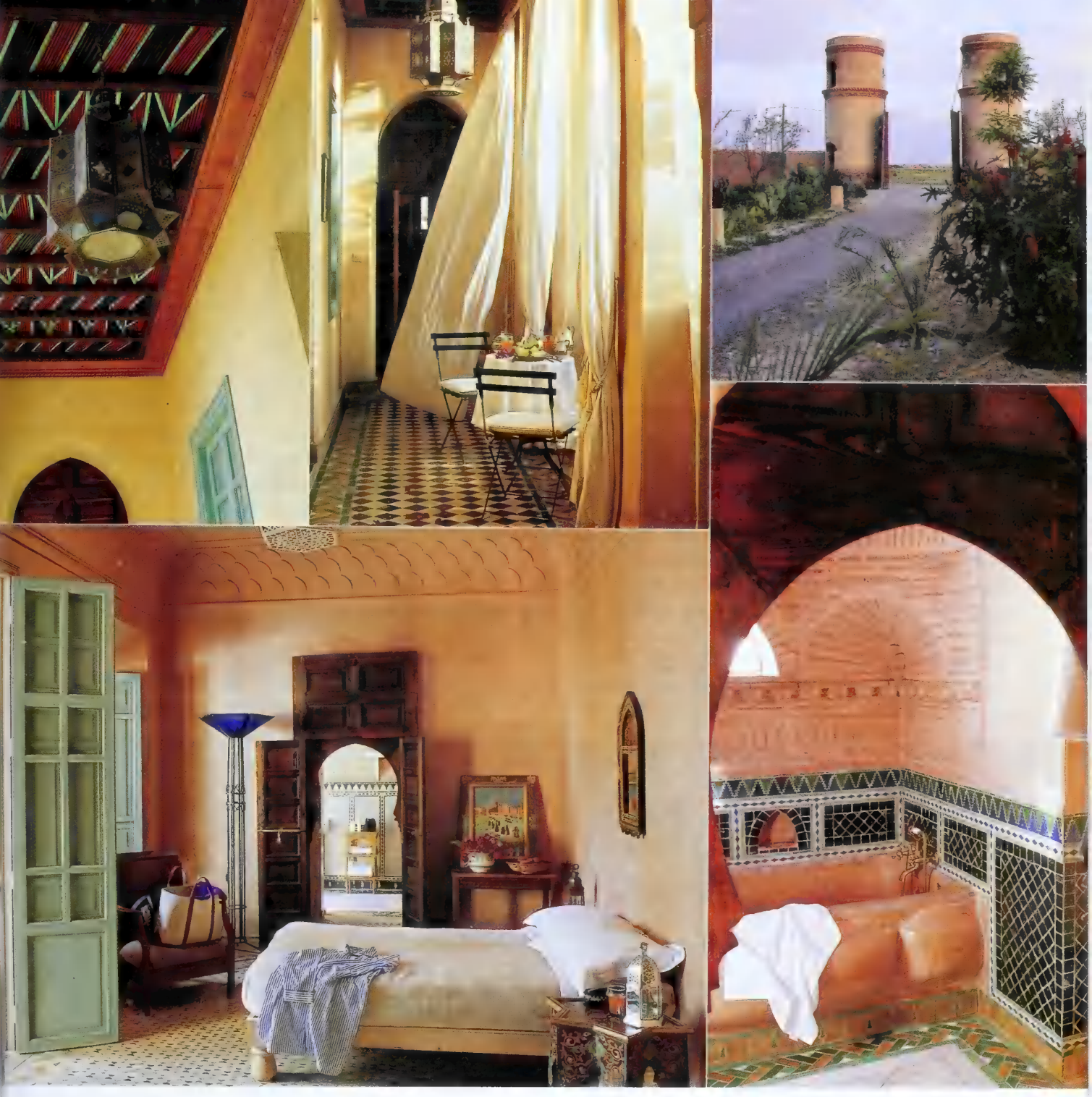
MARRAKESH INSIDE AND OUT

Immerse yourself in Moroccan style by staying in a restored palace within the walls of the medina, or a new maisonette in a leafy oasis

BY CHRISTOPHER PETKANAS

By the time I learned I was going to Morocco, to cover events marking King Hassan II's 25 years on the throne, the only room left in Marrakesh was in a charmless modern hotel on a dusty road trailing into the Sahara. I grabbed it. The New York society decorators Mica Ertegun and Chessy Rayner would be staying down the hall—how bad could it be?

So bad that the bland package-quality accommodations seriously undercut my I was on assignment for *W* magazine, but I had also come to Marrakesh that firs



Les Deux Tours, tucked in a palm grove, this page. Clockwise from top right: Twin towers give hotel its name. Bathrooms are lavish. Bedroom opens onto a private garden. Oleander reed ceiling. Meals are intimate. Opposite, Dar El Qadi, within the ramparts. Clockwise from top left: The courtyard. Salon's painted ceiling. The author doing what he does best. A souk-lined street nearby. Bathrooms have thuja wood basins. Rooftop fete. Center: Bedroom with traditional hangings.

time, in 1986, for a broad taste of the city's famously sensuous, Near Eastern brand of luxury and refinement. I left hungry.

So when more than ten years later word started to trickle out about two new and very different ways to lay your head in the royal Rose City, which has a mostly Muslim population of 1.5 million, I was curious to take their measure. Les Deux Tours and Marrakesh Medina were described as exciting alternatives to the mainstay Mamounia, the city's mega-glitzy but still somehow irresistible power hotel.

Both places lived up to their billing. Les Deux Tours is a secluded compound of ten wildly comfortable interconnected Moorish-style maisonettes located fifteen minutes from town in La Palmeraie, a palm grove of lavish private villas and primitive hamlets crouched on swatches of tough, inhospitable terrain. Marrakesh Medina rents out fourteen sensitively restored *dar*, or vernacular palatial houses, built around interior courtyards in the teeming heart of the medina, or walled Old City. Staying >



Guests at Les Deux Tours enjoy the luxury of private courtyards.

in a *dar*, one lives in Marrakesh as a Marrakeshi (albeit an extremely privileged one), not a tourist.

Our first glimpse of the medina's sunburned, earth-colored walls was from the minivan Marrakesh Medina sent to meet my group at the airport. Twenty feet tall and 10 miles long, the ramparts were constructed in the 12th century from a mixture of mud, chalk, and stone known as *pisé*. Once we were inside the walls, the dirt streets became too narrow for us to squeeze through. Descending the van in a small intersection, we watched as our luggage was efficiently transferred to a donkey cart. From a tinny, badly tuned radio came the twitterings of Um Kalthum, whom the Arabs love the way the French love Edith Piaf. A few feet away a furrowed old woman in a heavy wool *djellaba* squatted in front of a scrap of burlap spread with a patchwork of things she hoped to sell: turnips, onions, carrots. Hanging in the air was a thick, not unpleasant scent we were later able to unravel as fresh mint, cumin, orange flower water, newly cured leather, and dung. It was late April, but the High Atlas Mountains that lined the horizon were sifted with snow. It was late April, but it was hot—90 degrees. Spring had not fully arrived in the New York we had just left. The heat went straight to our winter bones, and we soaked it up greedily.

Happy, in our numbed jet-lagged state, to follow the lumbering cart on foot, trying pathetically not to look *too* Western, we congratulated ourselves on being in Marrakesh at exactly the right moment (April, May, October, and November are considered the most desirable months, with a high concentration of the French *beau monde*—Rothschilds, Yves Saint Laurent—at Easter). Rounding an oblique corner, we heard the voices of children reciting the Koran through the open door of a school room. Soon the donkey shuffled to a halt in front of an impassive whitewashed façade pierced by a massive cedar door studded with huge nailheads. This was our rental, Dar El Qadi. The lack of formal frontage turned out to be typical: in deference



Zorah and Zoubida, young women with shy downcast smiles, greeted us in loose, beautifully laundered white coats and head scarves

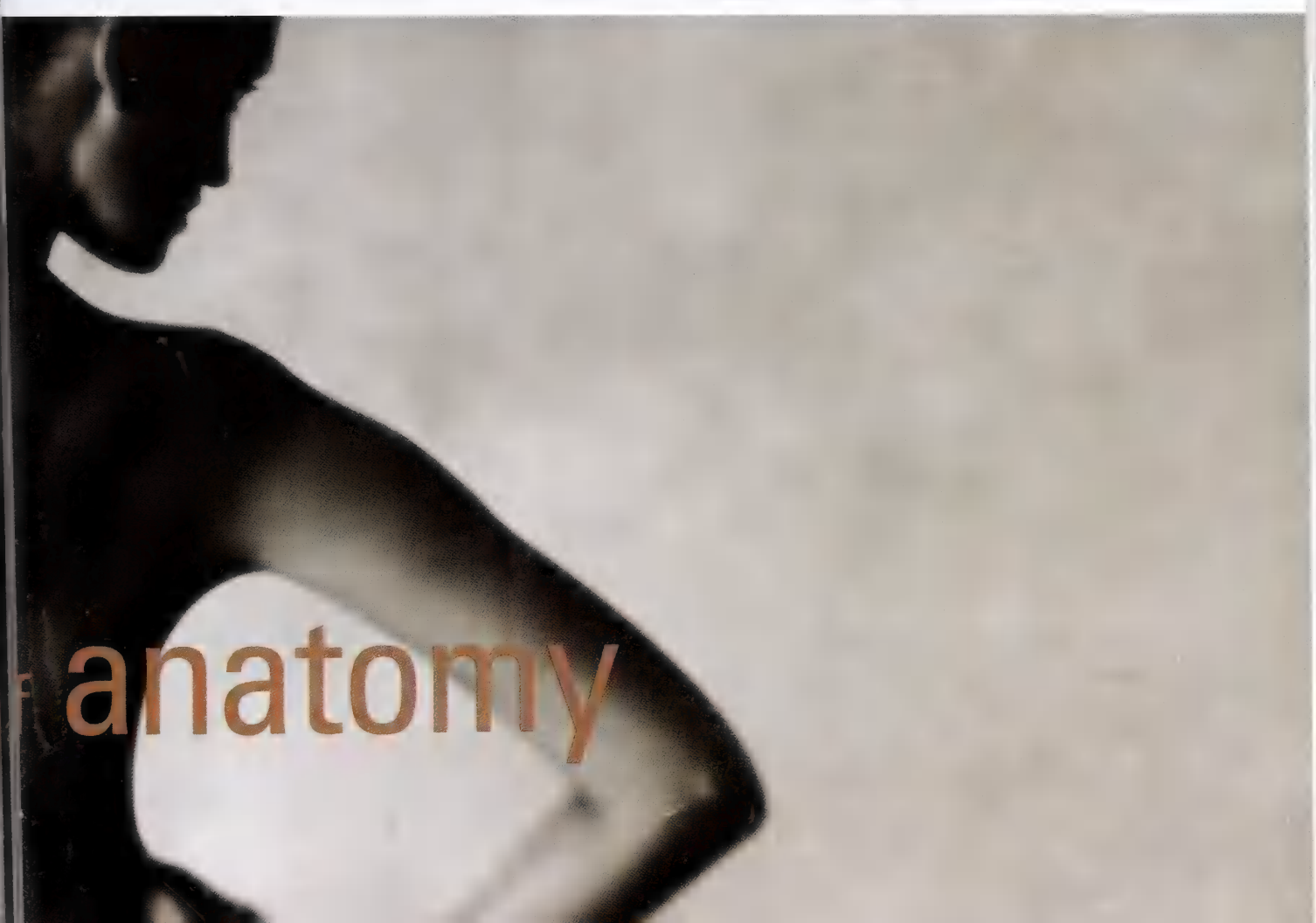
to its sanctity and primacy, the interior of a *dar* is purposely revealed only once you cross the threshold.

Zorah and Zoubida, young women with shy downcast smiles, greeted us in loose, beautifully laundered white coats and head scarves. They were instantly likeable. For the next week they would do the twice-daily marketing (with us tagging along if we wanted to see how they negotiated their purchases) and cook our meals (with our participation if we wanted to learn to make seven-vegetable couscous or chicken tagine, a kind of stew, with preserved lemons and green olives). At about $10 per person, the meals were terrific value. The women also straightened our rooms, kept the rippling stone fountain in the center of the courtyard floating with rose petals, and made sure there was always enough wood to fire the *hammam* (yes, we had our own private steam bath). Zorah and Zoubida's housekeeping was irreproachable. They couldn't have been kindlier, their presence lighter.

With its heroically scaled polychrome doors, *tagguebbast* (sculpted plaster trimwork), and *zelliges* (mosaic tiles), Dar El Qadi is a foreigner-friendly primer on Moroccan style. As novelist Edmund White has written, "Muslim art and architecture are abstract, since the Koran forbids the representation of human beings and animals. This interdiction places a strange emphasis on decorative elements: they tend to repeat themselves over and over."

The *dar* offered by Marrakesh Medina come in two categories, "comfortable" and "luxe," sleep two to twelve, and include bed and bath linen. Classed as "luxe," Dar El Qadi has seven bedrooms, two doubling as salons and only two with ensuite bathrooms, and a proper dining room with a beehive fireplace. Though not traditional, the fireplace is a definite plus in winter, when daytime temperatures can reach 75 degrees but sink to 40 after dusk. Forty-one minuscule steps lead to a romantic rooftop terrace from the second-floor gallery, whose gleaming whitewashed arches enclose carved grid railings painted a rich, chalky cobalt blue. The railings are adaptations of *moucharabieh*, screens that cover the lower halves of windows in Morocco, allowing those (especially women) seated behind them to see but not be seen.

One night we gave ourselves a party, happily paying >



Made with a leavened batter of white and semolina flours, delicately furled baghrirs, *or pancakes, are served with luscious bitter-orange jam*

extra for dinner to be served under a tarpaulin on the terrace fringed with red geraniums. As we sipped sweet mint tea from small, colorfully decorated glasses at sunset, helping ourselves to an enormous platter of nuts and dried fruit, hundreds of starlings fell into formation, like a bolt of black silk tossed by the wind. Mosques all over the city emitted the amplified drone of the muezzins calling the faithful to prayer. When the sun finally disappeared, Zohra lit 22 tole, tin, and brass lanterns. Or was it 220? Minutes from our *dar,* the medina throbbed.

La Palmeraie is as hushed as the Old City is hectic. While some guests at Les Deux Tours find the 20,000-acre oasis of 150,000 date palms heavenly, others, to be fair, experience it as ear-ringing isolation. The hotel was designed by Charles Boccara, one of Marrakesh's best-known architects, who is also behind the city's $1.5 million opera house. A medium-size maisonette at Les Deux Tours sleeps five to six and measures 1,100 square feet, with twice that surface given over to a private enclosed garden room, complete with plunge pool and exuberant plantings of frangipani, hibiscus, yucca, lantana, bougainvillea, and night-scented jasmine. Common areas are landscaped with an untamed profusion of fig, olive, and bitter-orange trees.

"The Egyptians, Greeks, Romans, and Etruscans all built houses with rooms that were open to the sky," says Boccara, who is part owner of Les Deux Tours. "In Morocco it's the same idea—a little piece of sky is like a little piece of paradise. You feel rich because you have the impression that it belongs to you."

Boccara conceived the hotel as a showcase for Moroccan crafts and handwork. Rooms have interior shutters, window seats, wooden balustrades with star cut-outs, marquetry bedside tables, and vaulted brick ceilings. *Tatoui* ceilings are laid geometrically with dyed oleander reeds. Bathrooms are in creamy pink marble from near Agadir or in *tadlakt*, a satiny mixture of sand and quicklime hand-polished with small river stones. Floors combine glazed and unglazed tiles in a woven effect. Skeletal wrought-iron chairs incorporating sea-world motifs were designed by Boccara and produced in the medina.

The first meal is the best meal of the day at Les Deux Tours. Made with a leavened batter of white and semolina

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flours, beautifully blistered, delicately furled *baghrirs*, or pancakes, are served with a luscious bitter-orange jam. They are also wonderful with butter and the strong, fragrant local honey. But while the *kefta* (small skewered lamb patties) and *pastilla* (flaky-pastry pie filled with almonds and pigeon) offered at lunch and dinner are respectable, the cooking is neither as refined nor as gutsy as at Dar El Qadi. Something less than a full-service hotel (there is a receptionist but no concierge), Les Deux Tours was run during our stay by a well-meaning staff that, alas, was not without a certain comic, *Fawlty Towers* quality. But people who vacationed there after we did say the personnel has improved.



A minaret is seen at sunset from the rooftop of a dar.

Our last afternoon in Marrakesh was spent in the souks. On my first trip Mica Ertegun, one of the world's great shoppers, tipped me off about a potter from whom I bought 35 pounds' worth of hand-painted couscous platters. After more than a decade I was curious to see if the potter was still in business—and he was. I renewed our relationship to the tune of four sizes of the crude conical terra-cotta vessels used to make tagines.

In the evening our group wandered the main square, Place Jemaa-el-Fna, where storytellers held crowds with their verbal spinnings, snake charmers caressed cobras, and food stalls sold sheep's brains sizzling in their skulls under garlands of bare white lights. Thousands of blood oranges rose in huge perfectly engineered pyramids. I was beginning to understand. Marrakesh is another word for abundance. ■

Marrakesh Medina, 2 Derb Tizougarine; dar *for two in high season from $150; 212-4/42-91-33, fax 212-4/39-10-71. Les Deux Tours, La Palmeraie, Comune An-Nakhil; suite for two in maisonette in high season, $250; 212-4/32-95-25, fax 212-4/32-95-23.*





Using salvaged boiseries, parquet, and mercury-glass mirrors (above), Frédéric Méchiche gave the bar of the Trocadéro Dokhan's a convincing late-18th-century feel.



Spending the night in a room decorated by Jacques Grange at the D'Aubusson (above) is a lot cheaper than having him do your entire château. Stripes and bed hangings emphasize tall ceiling.



HIGH STYLE FOR THE NIGHT

Now that Europe's top decorators are doing up Paris hotels, you can experience a catalog of signature looks

By Christopher Petkanas

My first trip to Paris, in 1978 at age 23, was a success in every way but one. I tasted cassoulet. I saw Monet's *Nymphéas* at the Orangerie. I rode the funicular to Sacré Coeur. I asked a stranger on the street what time it was—and understood when he responded in French.

But with no connections (it didn't occur to me that as a young editor at GQ I could use my job for introductions), I was shut out of the thing that interested me most: the work of France's top residential decorators. Back in New York, I licked my wounds reading dog-eared copies of *Maison & Jardin*.

Today a traveler would have no such problem, for many of the country's best designers—and even one from across the Channel—have added Paris hotels to their client rosters. For the price of a room, it is now possible to experience firsthand a catalog of signature styles, including Jacques Grange's worldly chic, Nina Campbell's tufted coziness, and Christian Liaigre's fin-de-siècle modernism.

The mother of all celebrity-decorated Paris hotels is the Hotel Montalembert, a 56-room icon with a prime St.-Germain location. Nine years ago, when manager Grace Leo-Andrieu enlisted Liaigre to recast most of what had been a dull and fusty 1926 hotel, few outside of design circles had heard of him. But with the Montalembert as his springboard, he became an international star. Herbert Muschamp, architecture critic for *The New York Times*, called the Montalembert the best-designed hotel on the Left Bank.

Liaigre brought to the hotel the best qualities of his finest private commissions: whispering luxury, cool restraint, and crisp geometry. Among his custom designs for the Montalembert are smoky sycamore headboards with openings for reading lights cut directly into the wood; slender chrome bedside lamps; and stocky, slightly overscaled lobby chairs decadently covered in taupe leather and plum velvet. Chambermaids are rigorously trained to make up the beds so that Liaigre's eye-popping awning-striped covers fit like surgical gloves. Iron banisters and bronze sconces with a beguiling hook motif are by "New Barbarian" Eric Schmitt. >

Night and day, left: In willful contrast to the traditionally furnished guest rooms they serve are Christian Liaigre's austere marble bathrooms at the Lancaster.

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Tufted bedspreads echo trompe-l'oeil upholstered doors at Didier Gomez's bookish Quartier Latin, above. Directoire-inspired furnishings include "X" stool.



It's the 19th century all over again in the entrance hall of the trendier-than-thou Hotel Costes(above), fearlessly done up by Jacques Garcia.



Designer Christian Liaigre launched his modernist look at the Montalembert, above. Travelers gladly suffer tight rooms for his high-style design.



The Montalembert is a magnet for design-conscious travelers with no taste for the ceiling beams and floral wallpaper found in lesser seventh-arrondissement establishments. The hotel's restaurant, hung with black-and-white portraits of Jean Cocteau and Tennessee Williams in pale wood frames, attracts a swaggering crowd composed of neighborhood antiques dealers, publishers, and boutique owners.

Betting that success would beget success, Leo-Andrieu subsequently hired Liaigre to design the prototype for most of the bathrooms in the Lancaster, which she owns. Built in 1889 as the home of a Spanish nobleman, and a hotel since 1930, the Lancaster is barely a minute's walk from the Champs-Elysées. If you can get past the rough-and-tumble of the city's biggest thoroughfare, the hotel offers some of the most sumptuous accommodations in Paris.

Renovating the Lancaster in 1996, Leo-Andrieu redeployed the hotel's vast holding of antiques, including tapestries, chandeliers, paintings, and 19th-century Louis XV- and Louis XVI-style furniture. The addition of high-calorie carpets and fabrics from such old-guard firms as Braquénie and Rubelli resulted in sixty rooms that are confidently anchored in tradition—formal but not stuffy.

Liaigre's bathrooms are another story. "I wanted a contemporary design that would gather no moss," says Leo-Andrieu. "The bathrooms had to look and feel luxurious."

The brief was met with an aggressive essay in Carrara marble. Everything is clad in, or hewn from, blinding white stone: floor, walls, tub, twin single-block washbasins, shower stall (instead of a grille, water runs out through a slit under your feet, a nice touch). Trim, shelves, and mirror frames in rich dark iroko wood are meant to mitigate the marble. So is the chrome stool upholstered in leather.

Liaigre's work also turns up here and there in the hotel's public spaces. In fact guests' first impression of the Lancaster is formed by his wenge-wood settee with a towering rectilinear back in the entrance.

Tucked between Place du Trocadéro and the Arc de Triomphe in the sixteenth, a bourgeois district you either love or are allergic to, the Trocadéro Dokhan's has warmth to spare. It is housed in a handsome 19th-century *pierre de taille*, or freestone, building, and was conceived by Frédéric Méchiche as a blushing valentine to the late-18th-century neoclassical style of English architect Robert Adam.

"It's an English look as seen by a Parisian, a blend of French refinement and British comfort," says Méchiche. "The hotel has the elegance and charm of a private house, and a discreet kind of luxury. If it's a Picasso engraving, it's hung nonchalantly on an out-of-the-way wall. If they're hand-sewn couture-quality curtains, the fabric is toile."

None of the 45 rooms escapes Méchiche's passion for stripes (stitched into bedspreads, hangings, and floor-puddling curtains with Greek key borders) *(Continued on page 192)*

Nina Campbell brings more than a little of well-bred English country life to Le Parc's bar, left. In a Campbell room there's no such thing as too many cushions.



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care more about being a 1.7 than a 36B.

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Know that NOLVADEX® (tamoxifen citrate) could reduce your chances of getting breast cancer if you are at high risk.

This new risk assessment test is a simple set of questions your doctor will ask you. The results will give you a number that estimates your chances of developing breast cancer over the next 5 years. A score of 1.7 or above is considered high risk. Most likely you won't be at high risk, but you owe it to yourself to find out.

Knowing your number gives you power, and knowing about Nolvadex should give you hope. Because even if you are at high risk, Nolvadex has now been proven to significantly reduce the incidence of breast cancer in women at high risk.

The proof? In a landmark study of women 35 years or older and at high risk of breast cancer, women who took Nolvadex had fewer breast cancers than women taking sugar pills. Nolvadex decreases but does not eliminate the risk of breast cancer, and did not show an increase in survival.

Nolvadex is not for every woman at high risk. In the study, women taking Nolvadex were 2 to 3 times more likely to develop uterine cancer or blood clots in the lung and legs, although each of these occurred in less than 1% of women. Women with a history of blood clots should not take Nolvadex. Stroke, cataracts, and cataract surgery were more common with Nolvadex. Most women experienced some level of hot flashes and vaginal discharge. **Pregnant women or women planning to become pregnant should not take Nolvadex.** You and your doctor must carefully discuss whether the potential benefits of Nolvadex will outweigh these potential side effects.

Call your doctor and ask for your Breast Cancer Risk Assessment test. For a free video, call 1 800 898-8423 to learn more about Nolvadex and the Breast Cancer Risk Assessment test.

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Patient Information about
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(Nol' va dex)

for Breast Cancer Treatment and Reduction in the Incidence of Breast Cancer

Generic Name: Tamoxifen (ta-MOX-i-fen)

Please read this information carefully before you begin taking NOLVADEX. It is important to read this information each time your prescription is filled or refilled in case new information is available. This summary does not tell you everything about NOLVADEX. Your health care professional is the best source of information about this medicine. You should talk with him or her before you begin taking NOLVADEX and at regular checkups. In addition, the professional package insert contains more detailed information on NOLVADEX.

WHAT ARE THE MOST IMPORTANT THINGS I SHOULD KNOW ABOUT NOLVADEX?

NOLVADEX has been shown to help women with advanced breast cancer and in clinical trials of over 30,000 women with early breast cancer it has been shown to reduce the risk of recurrence. Also in a trial of 13,000 women at high risk of breast cancer, NOLVADEX reduced the risk of developing the disease.

Like all medicines, NOLVADEX has some side effects. Most are mild and relate to its hormonal mode of action. NOLVADEX can increase the risk of some serious and potentially life-threatening conditions, including uterine cancer, blood clots, and stroke. It can also increase the risk of getting cataracts or of needing cataract surgery.

If you experience symptoms of any of these, tell your doctor **immediately** (see "What should I avoid or do while taking NOLVADEX?). You and your doctor must carefully discuss your personal medical conditions, history, and preferences to decide whether the good NOLVADEX may do for you outweighs its potential risks. If you and your doctor decide that NOLVADEX therapy is right for you, you should look for symptoms indicating you might be experiencing one of the known risks with NOLVADEX.

WHAT IS NOLVADEX?

- NOLVADEX is a prescription medicine used to reduce the risk of getting breast cancer in women who have a high risk of getting breast cancer.
- NOLVADEX is used to treat advanced breast cancer in women and men.
- NOLVADEX is used to reduce the recurrence of breast cancer in women who have had surgery and/or radiation therapy to treat early breast cancer. NOLVADEX is also used in women with breast cancer who are at risk of developing a second breast cancer in the opposite breast.

HOW DOES NOLVADEX WORK?

NOLVADEX belongs to a group of medicines called anti-estrogens. Anti-estrogens work by blocking the effects of the hormone estrogen in the body. Estrogen may cause the growth of some types of breast tumors. NOLVADEX may block the growth of tumors that respond to estrogen.

WHO SHOULD NOT TAKE NOLVADEX?

- You should not take NOLVADEX to reduce the risk of getting breast cancer if you have ever had blood clots or if you develop blood clots that require medical treatment. However, if you are taking NOLVADEX for treatment of early or advanced breast cancer, the benefits of NOLVADEX may outweigh the risks associated with developing new blood clots. Your health care professional can assist you in deciding whether NOLVADEX is right for you.
- You should not take NOLVADEX if you are taking medicines to thin your blood (anticoagulants) like warfarin (Coumadin®*)
- You should not take NOLVADEX if you plan to become pregnant while taking NOLVADEX or during the two months after you stop taking it because NOLVADEX may harm your unborn child. You should stop taking NOLVADEX if you become pregnant while taking the drug. Please talk with your doctor about birth control recommendations. If you are capable of becoming pregnant, you should start NOLVADEX during a menstrual period or if you have irregular periods you should have a negative pregnancy test before beginning to take NOLVADEX.
- You should not take NOLVADEX if you are breast feeding.
- You should not take NOLVADEX if you have ever had an allergic reaction to NOLVADEX (tamoxifen citrate) (the chemical name).

NOLVADEX® (tamoxifen citrate) Tablets

- NOLVADEX is not known to reduce the risk of breast cancer in women with changes in breast cancer genes (BRCA1 or BRCA2).
- You should not take NOLVADEX to decrease the chance of getting breast cancer if you are less than age 35, because NOLVADEX has not been tested in younger women.
- You should not take NOLVADEX to reduce the risk of breast cancer unless you are at high risk of getting breast cancer. Certain conditions put women at high risk and it is possible to calculate this risk for any woman. Breast cancer risk assessment tools to help calculate your risk of breast cancer have been developed and are available to your health care professional. You should discuss your risks with your health care professional.
- Children should not take NOLVADEX because treatment for them has not been sufficiently studied.

HOW SHOULD I TAKE NOLVADEX?

- You will take NOLVADEX differently, depending on your diagnosis.

For treatment of breast cancer in adult women and men, the usual dose is 20-40 mg a day. Take the tablets once or twice a day depending on the tablet strength prescribed. If your doctor has prescribed a different dose, do not change it unless he or she tells you to do so. For women with early breast cancer, NOLVADEX should be taken for 5 years. For women with advanced cancer, NOLVADEX should be taken until your doctor feels it is no longer indicated.

For reduction of the risk of breast cancer, the usual dose is 20 mg a day, for five years.

- Do not stop taking your tablets unless your doctor tells you to do so.

ARE THERE OTHER IMPORTANT FACTORS TO CONSIDER BEFORE TAKING NOLVADEX?

- Tell your doctor if you have ever had blood clots that required medical treatment.
- Because NOLVADEX may affect how other medicines work, always tell your doctor if you are taking any other prescription or non-prescription (over-the-counter) medications, particularly if you are taking warfarin to thin your blood.

WHAT SHOULD I DO WHILE TAKING NOLVADEX?

- If you see a health care professional who is new to you (an emergency room doctor, another doctor in the practice), tell him or her that you take NOLVADEX.
- If you are taking NOLVADEX to reduce your risk of getting breast cancer, you should know that NOLVADEX does not prevent all breast cancers. While you are taking NOLVADEX and in keeping with your doctor's recommendation, you should have annual gynecological checkups which should include breast exams and mammograms. If breast cancer occurs, there is no guarantee that it will be detected at an early stage. This is why it is important to continue with regular checkups.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NOLVADEX?

The most common side effects reported with NOLVADEX are: hot flashes; vaginal discharge or bleeding; and menstrual irregularities (these side effects may be mild or may be a sign of a more serious side effect). Women may experience hair loss or skin rashes; however, hair loss is uncommon and is usually mild.

A rare but serious side effect of NOLVADEX is a blood clot in the veins. Blood clots stop the flow of blood and can cause serious medical problems, disability or death. Women who take NOLVADEX are at increased risk for developing blood clots in the lungs and legs. Some women may develop more than one blood clot, even if NOLVADEX is stopped. Women may also have complications from treating the clot, such as bleeding from thinning the blood too much. Symptoms of a blood clot in the lungs may include sudden chest pain, shortness of breath or coughing up blood. Symptoms of a blood clot in the legs are pain or swelling in the calves. A blood clot in the legs may move to the lungs. If you experience any of these symptoms of a blood clot, contact your doctor immediately.

NOLVADEX increases the chance of having a stroke, which can cause serious medical problems, disability, or death. If you experience any symptoms of stroke, such as weakness, difficulty walking or talking, or numbness, contact your doctor immediately.

NOLVADEX increases the chance of changes occurring in the lining of your uterus (endometrium), which can be serious and could include cancer of the uterus. If you have not had a hysterectomy (removal of the uterus), it is important for you to contact your doctor immediately if you experience any unusual vaginal discharge, vaginal bleeding, or menstrual irregularities; or pain or pressure in the pelvis (lower stomach). These may be caused by changes to the lining of your uterus (endometrium). It is important to bring them to your doctor's attention without delay as they can occasionally indicate the start of something more serious, and could include cancer of the uterus or other changes to the uterus.

NOLVADEX® (tamoxifen citrate) Tablets

NOLVADEX may cause cataracts or changes to parts of the eye known as the cornea or retina. NOLVADEX can increase the chance of needing cataract surgery, and can cause blood clots in the veins of the eye. NOLVADEX can result in difficulty in distinguishing different colors. If you experience any changes in your vision, tell your doctor immediately.

Rare side effects, which may be serious, include certain liver problems such as jaundice (which may be seen as yellowing of the whites of the eyes).

If you are a woman receiving NOLVADEX for treatment of advanced breast cancer, and you experience excessive nausea, vomiting or thirst, tell your doctor immediately. This may mean that there are changes in the amount of calcium in your blood (hypercalcemia). Your doctor will evaluate this.

In patients with breast cancer, a temporary increase in the size of the tumor may occur and sometimes results in muscle aches/bone pain and skin redness. This condition may occur shortly after starting NOLVADEX and may be associated with a good response to treatment.

Many of these side effects happen only rarely. However, you should contact your doctor if you think you have any of these or any other problems with your NOLVADEX. Some side effects of NOLVADEX may become apparent soon after starting the drug, but others may first appear at any time during therapy.

This summary does not include all possible side effects with NOLVADEX. It is important to talk to your health care professional about possible side effects. If you want to read more, ask your doctor or pharmacist to give you the professional labeling.

Keep NOLVADEX in its original prescription container and out of the reach of children.

Do not take your tablets after the expiration date on the container. Be sure that any discarded tablets are out of the reach of children.

This leaflet provides you with a summary of information about NOLVADEX. Medicines are sometimes prescribed for uses other than those listed. NOLVADEX has been prescribed specifically for you by your doctor. Do not give your medicine to anyone else, even if they have a similar condition, because it may harm them.

If you have any questions or concerns, contact your doctor or pharmacist. Your pharmacist also has a longer leaflet about NOLVADEX written for health care professionals that you can ask to read. For more information about NOLVADEX or breast cancer, call 1-800-34 LIFE 4.

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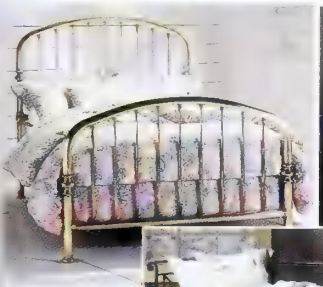
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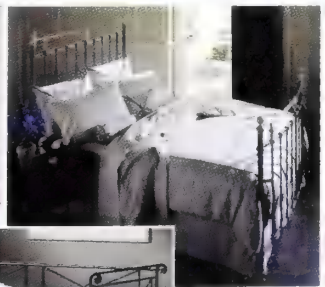
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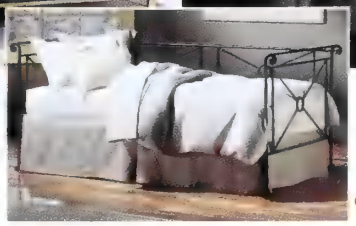
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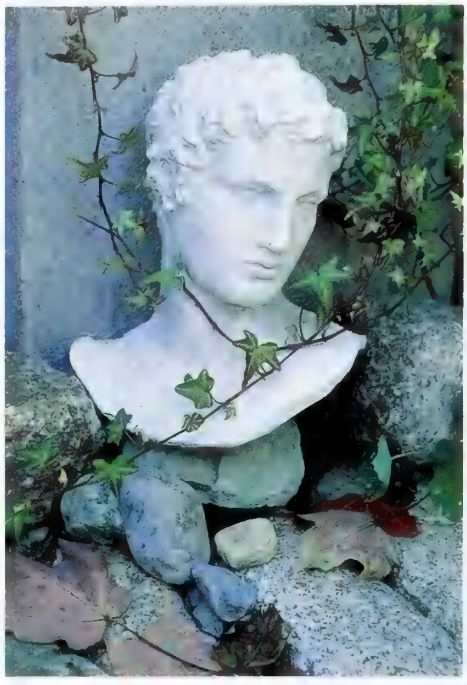
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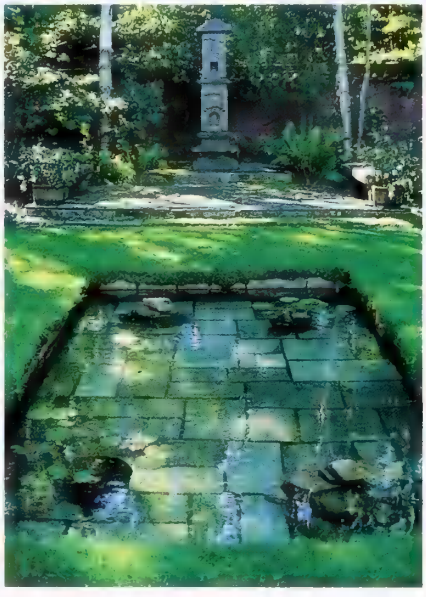
Every garden deserves an ornament—even two—as a surprise or focal point. But they need not be ancient urns or grand statues. As Chuck and Martha Baker prove in their new book, Garden Ornaments, *the simplest elements are often the best*

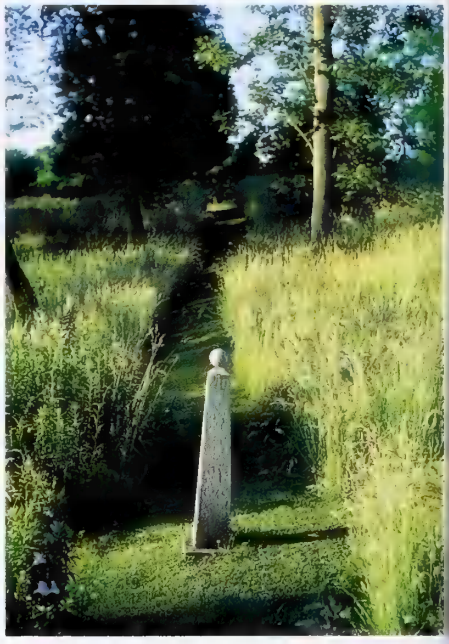
By Martha Baker Photography by Chuck Baker



A classical bust on a rough pile of rocks looks as spontaneously posed as if it had just been uncovered on an archaeological dig. The formal element is unexpected and delightful in such an informal setting, with ivy tendrils adding to the casual effect.

As part of a rigorous maintenance plan to keep the water pristine, this stone-paved reflecting pool is emptied once a week and cleaned so the pattern of the stones and their muted colors always shine through clearly.





Set in the middle of a long mown path, a stone obelisk (possibly an old hitching post) entices walkers with its look of mystery. It also serves as a focal point in a wide expanse of meadow.



For his garden in Connecticut, designer Bill Blass built a small neoclassical structure to hide pool equipment. Materials are basic and inexpensive—painted pine and two salvaged columns bought at a local antiques shop. Clematis grows up the side and across the roof of the little building.



The dipping arc of a pine gate in Sagaponack, New York, relieves the solidity of the gate itself and creates a graceful counterpoint to the horizontals of hedges flanking it.



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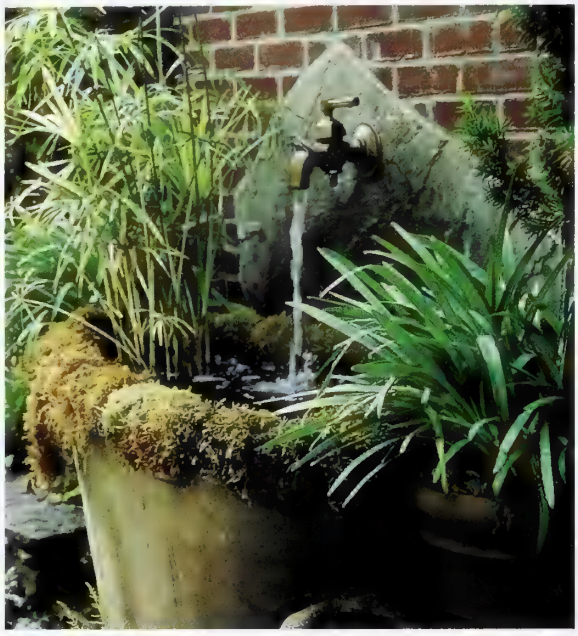
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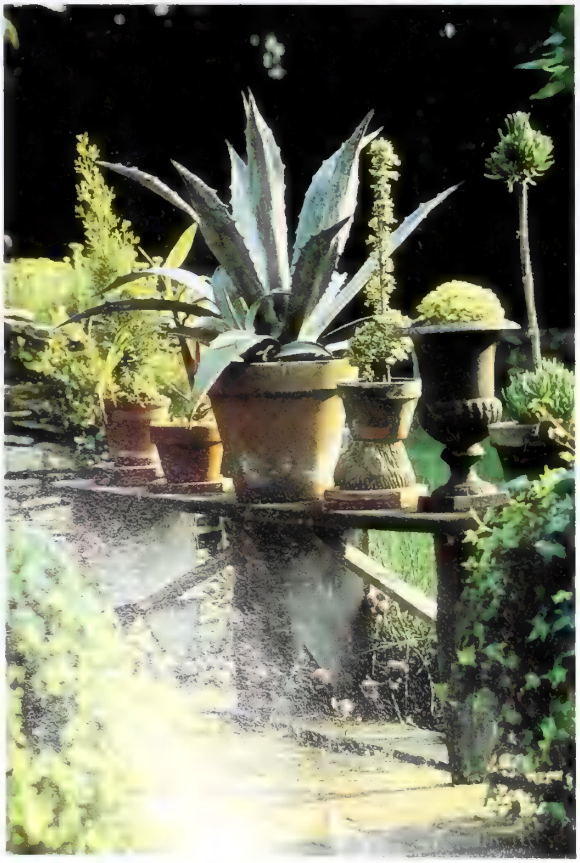
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When nasturtiums are permitted to grow up and around a bench, it becomes less and less functional and more and more ornamental

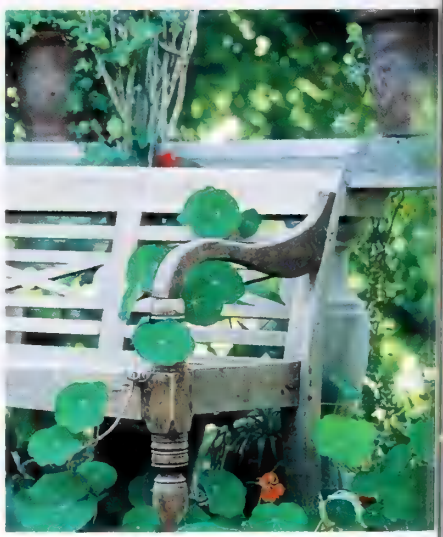


A recirculating fountain made from the plainest of elements—an old brass faucet and an English terra-cotta tub with moss growing around its rim—stands outside the bedroom of garden designer Lisa Stamm and her husband, Dale Booher, and soothes them to sleep.





Above: A folly with Shanghai-hat roof and multipaned octagonal walls invites an afternoon tea-party. Left: Elevated on a bench and arranged rhythmically, potted agave, lavender, oxalis, and geraniums become a relaxed arrangement. Right: When nasturtiums are permitted to grow up and around a bench, it becomes less and less functional and more and more ornamental.



You comfort me, as I do you.



Aren't you glad that we make two?





sed on the "Winnie the Pooh" works © A. A. Milne and E. H. Shepard © Disney



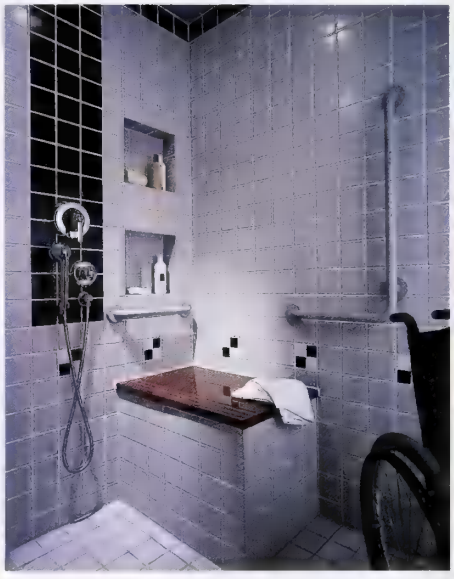
AT LIBERTY

Thanks to a masterful renovation, a homeowner in a wheelchair can go indoors and out with ease and has full use of every room in her house

By Alexandra P. Burns







Barrier free, from top, left to right: Teak ledge allows owner to shift from wheelchair to Kohler whirlpool. Brick walkway is flush with the house and lawn. Island counter and sink are at wheelchair-friendly height. Shower in master bath has built-in bench.

When my husband and I were looking for a house outside Philadelphia a couple of years ago, we fell in love with several stately stone Colonials built at a time when one could lavish attention on details. Then we came across a nondescript 1950s ranch with a small kitchen, ugly baths, and a narrow, dark corridor leading to the bedrooms. We bought it.

I have used a wheelchair for years, and we knew the house could be made wheelchair-accessible. The main living area and master bedroom were on the first floor, and there was a place in the house where we could put an elevator shaft. We enlisted architect Spence Kass of Kass & Associates in Philadelphia, and developed a remodeling plan, to be implemented in two stages.

In the first phase, the kitchen and back part of the house were gutted to install the elevator and to make the bathrooms and kitchen accessible. In the master bath, our architect designed a wheel-in shower with a built-in bench and specified plastic-coated grab bars that do not get slippery when wet. Shower controls were placed at two locations for the convenience of my able-bodied husband and me. A pair of sinks were set in a granite counter that I can use in a wheelchair underneath. (Built-in cabinet and towel cubby compensate for the lack of storage space under the counter.) The second bath contains a whirlpool with a ledge on which I can pivot to get in and out.

We consolidated the old kitchen, breakfast nook, and laundry to make a 255-square-foot room that incorporates all three functions. Ample space was left between counters and island—47 inches instead of the standard 42. On one wall, side-by-side front-loading washer and dryer are positioned four inches off the floor so I can do the laundry. Kitchen counters are normal height, but the island in the middle of the room is a wheelchair-friendly 33 inches. Finally, big windows were fitted lower to the ground so that I, too, can enjoy the view.

In the second phase of our renovation, we replaced the antiquated breezeway between house and garage with a spacious family room, installed a ramp in the garage to the door to the family room, added a brick walkway at the rear of the house, and regraded the lawn. Three out of the four entrances to the house are now accessible to me, as is the lawn on which my two-year-old son loves to cavort. When he excitedly calls to show me his latest discovery, I can go to him with ease. ■

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MAKING THE CUT

With his minimalist toolbox, Jonathan Schofield creates treasured monuments out of a most mundane and impermanent material—corrugated cardboard

By Wayne Curtis



It was a dilemma. As an art student in Dundee, Scotland, Jonathan Schofield loathed making copies of masterpieces as required by the school's painting department. But he couldn't get into the less-regimented sculpture classes. That's when he discovered cardboard, which was both plentiful and cheap. "I used to chase around the bin men on Thursday morning in Dundee to get all the best cuts from behind the department stores," Schofield recalls.

A decade later, now 32, Schofield is crafting cardboard sculptures so intricate and refined that it's hard to believe they are made of the same stuff that overflows recycling bins. "People go through three distinct stages when they see my work," Schofield says. "First people say, 'I wonder what that is.' Then they get a bit closer and say, 'Cardboard!' Then they get really close and say, 'Wow!'"

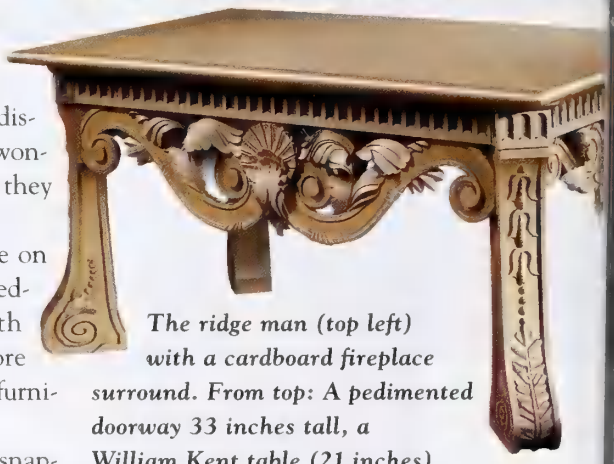
His cardboard creations include detailed models of houses, done on commission for collectors ($2,000 and up). Last January, cardboard wedding cakes atop exuberant cardboard columns were displayed with wedding bands in the windows of Tiffany and Co. in New York. More recently, Schofield has given in to the urge to reproduce 18th-century furniture, especially ornate desks.

The walls of Schofield's basement workshop are cluttered with snapshots of New York buildings he has taken since relocating here from Scotland twenty months ago. Most are structures of little consequence—dilapidated palaces of 19th-century commerce in SoHo—but stray pilasters, capitals, and pediments caught his eye. He says he's always scouting for architectural details to incorporate into his creations. "It's a bit ironic that I almost got thrown out of college because I refused to copy paintings," Schofield says. "Now here I am copying buildings."

Unlike woodworkers who accumulate vast inventories of carving tools, Schofield has a toolbox that is minimalist at best: an Arrow Electro-Matic glue gun, a supply of Swann-Morton surgical blades, a box cutter, and a few straight edges and rulers. He works so swiftly it comes as a surprise that his hands are relatively unscarred. (He displays one asymmetrical thumb-tip, however, the unfortunate outcome of a distracted and imprecise cut.)

For years Schofield sought to hide the fact that he sculpted with cardboard by painting, lacquering, and wallpapering his finished work. But in the past two years he has come to appreciate the nuances of tone and texture one can coax out of the plain material, and now leaves his finished works unadorned. "A piece of canvas from an art store is almost worthless until somebody paints on it," he [illegible]son. "And then . . . well, then it becomes









The ridge man (top left) with a cardboard fireplace surround. From top: A pedimented doorway 33 inches tall, a William Kent table (21 inches), a Georgian manor, a Scottish mill house.

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THE CHEF'S SPECIAL

Los Angeles restaurateur Hans Röckenwagner bought a bite-size bungalow and built a bright, airy addition to accommodate his family of five

By Jeff Book





The 1,000-square-foot Venice bungalow was dilapidated, dark, and cramped, but its deep lot offered room for improvement. Hans Röckenwagner bought the 1950s relic and, with the help of architects Leon Luxemburg and Regina Pizzinini, set out to transform it into a cheery home for himself, his three young children, and his fiancée, Patti Shin. "I had in mind the kind of wide-open spaces I have at the restaurant," explains the chef owner of the lauded Röckenwagner in Santa Monica. "I wanted to be able to come in the front door and see all the way to the swimming pool in the backyard."



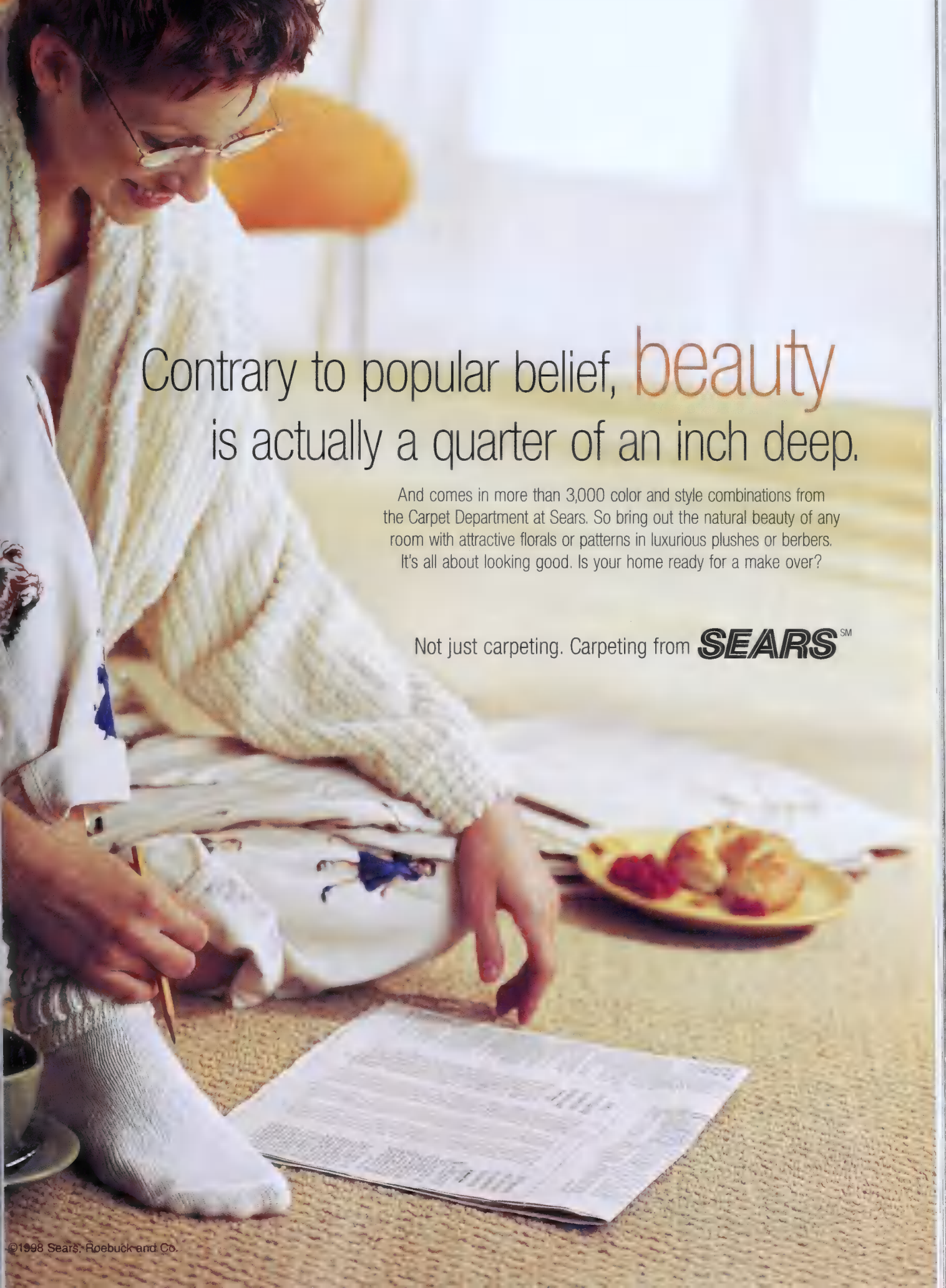




Clockwise from top: The chef with fiancée in new living room; rear facade with tilted glass awning over French doors; original fireplace, now freestanding; skylit dining area; chef-crafted kitchen.

In response, the architects extended the back of the house with a 550-square-foot addition containing a new living room and master bedroom. Removing interior walls in the bungalow, they created a broad swath of living space that flows through the middle of the house from the relocated front entrance to the addition's garden-view French doors (see plan in Reader Information). The original living room fireplace was left as a freestanding, almost sculptural object, with vestiges of old-fashioned floral wallpaper clinging to the exposed brick. The cramped dining room was opened up to become a relaxed eating area marked by a skylight and a colorful chandelier. The adjacent kitchen was upgraded with a Sub-Zero refrigerator, Viking stove, and Asko dishwasher. Röckenwagner, an avid woodworker, built the counters and yellow-toned Finnish-plywood cabinetry himself.

The addition feels larger than it is, thanks to its high ceiling and numerous windows. These include skylights, tiny square clerestories, and a projecting window bay painted red. Adding to the new expansiveness are a couple of gently curved walls that blur spatial boundaries (Luxemburg calls them "soft divisions"). As Röckenwagner had hoped, his house echoes his restaurant, with a bright, airy interior, a place for dining al fresco (on the addition's wood deck), and a sleek, hardworking kitchen. ■


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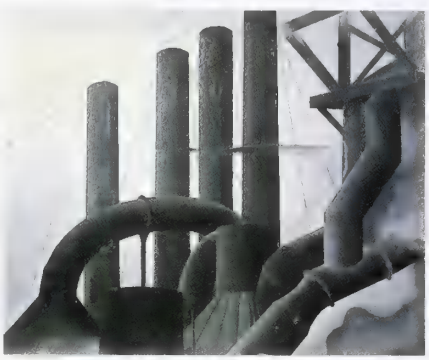
A NATIONAL CLASS REUNION

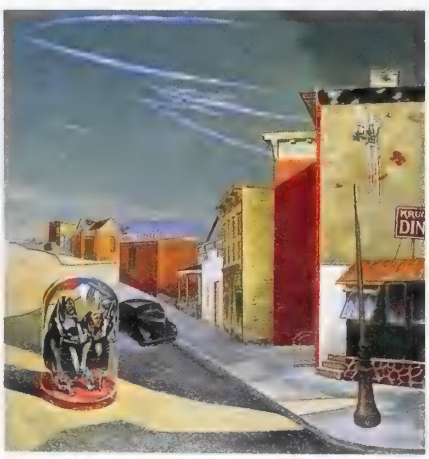
The Whitney Museum's eye-opening survey of 20th-century American art celebrates our country's cultural coming of age

By Martin Filler



The end of the 20th century is prompting all kinds of backward glances over our astonishing, appalling, exhilarating, perplexing, and inspiring epoch. In the world of art, none of this year's many summings-up is more illuminating than "The American Century: Art & Culture 1900–2000," a gigantic two-part exhibition that will occupy the entire Whitney Museum of American Art in New York for a nine-month period. Opening on April 23 and running through August 30, the initial installment of this must-see extravaganza covers the first half of the century, with the second portion on view from September 26 through January 23, 2000. If any exhibition can be said to be an education in itself, this is it, for the more than 1,200 works displayed—including painting, sculpture, photography, architecture, decorative objects, design, music, dance, and film—provide the most comprehensive overview of 20th-century art in America ever mounted.





So visually rich and physically dense is "The American Century" that some galleries will be hung from floor to ceiling with works of art. No one will be able to absorb it all in a single visit. The introspective portraits of Thomas Eakins, the glowing organic glass of Louis Comfort Tiffany, the travails and triumphs of Charlie Chaplin's indomitable Little Tramp, the dynamic balance between technology and nature in Frank Lloyd Wright's Fallingwater, Edward Hopper's poignant evocations of rural and urban isolation, the primal force of Martha Graham's choreography, Robert Frank's penetrating snapshots of mid-century Americans, and the unsparing mirror that Andy Warhol held up to our celebrity-obsessed society are only a few of the exhibition's many high points.

Along with those undisputed giants and their masterworks there are many real surprises, adding up to a far more nuanced and insightful interpretation of our country's art than has customarily been given. The contributions of all kinds of artists formerly pushed to the margins of our vast national tapestry—particularly women and African Americans—are amply represented, though this is far from a politically correct, quota-driven show.

"We're trying to present what people thought about their time at the time, not to overlay a 1990s perspective on it," explains Whitney curator Barbara Haskell, who is organizing the 1900–1950 portion of the show. "The whole question of what defines the American spirit was something that artists and intellectuals struggled with in every >





The dual nature of our national identity—rural and spiritual versus urban and commercial—is a central theme of The American Century. *Counterclockwise from top right: Andrew Wyeth's* Winter, 1946, *a poignant depiction of rustic loneliness. Elsie Drigg's 1927 painting* Pittsburgh *epitomizes modern interest in industrial imagery and resembles contemporary photography. Louis Guglielmi's 1941* Terror in Brooklyn *is a surreal evocation of urban anxiety. Gaston Lachaise's bronze* Dolphin Fountain, 1924, *plays on the natural motion of its subject. Paul T. Frankl's Skyscraper bookcase, c. 1927, reflects America's celebrated building form.*

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New York became a focus of artistic interest, and our country's biggest city might be said to be one of the major continuing characters in this exhibition

decade. We want to recapture what those periods felt like and convey that through their art."

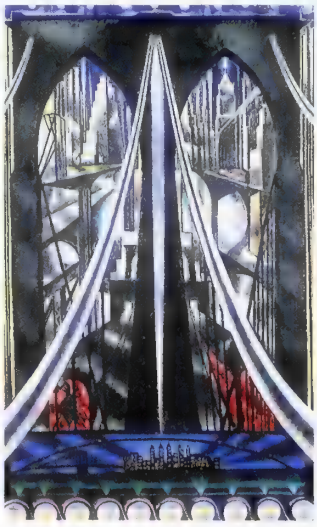
Unlike typical art-historical retrospectives, "The American Century" will examine such developments as modern technology, mass communications, popular culture, immigration, and migration, interweaving our country's art with the forces that shaped it. The exhibition is accompanied by a stunningly illustrated two-volume catalog (Whitney/W. W. Norton & Co.) by the curators and an impressive group of specialists in each discipline. The most ambitious Internet-based educational program ever devised for an exhibition, sponsored by the computer-chip giant Intel, features an imaginatively conceived Web site—www.whitney.org—that offers a wealth of supplementary information on art, artists, and contemporary context that even the huge catalog hasn't room for.

If there is one continuous thread that can be traced through "The American Century" from beginning to end, it is the two opposing natures of our national character. "There's a strong sense of America as both an urban, industrial, technological center," says Haskell, "and a rural, agricultural society—the power of the city versus the landscape and its more quiet, spiritual pursuits. In some ways that tension echoes the Hamilton-Jefferson argument when the United States was founded, about where our values as a people lie—whether we embrace materialism or retreat from it."

Those contrary impulses recur over and over again in the show. The first portion includes Maurice Prendergast's charming 1901 watercolor *Central Park*, celebrating the leisurely pleasures of the public playgrounds that were springing up across the country during the heyday of the City Beautiful movement. The heroic vision that [illegible] S. Curtis brought to [illegible] golden-toned photograph[illegible]

the West and its vanishing Native Americans appealed to a mass public as the last frontiers were closing. In sharp contrast, muckraking photographs of slum-dwelling immigrants and child laborers by Lewis Hine and Jacob Riis helped expose the dark side of the country's phenomenal industrial expansion.

As the young century progressed, New York itself became a focus of artistic interest, and our country's biggest city might be said to be one of the major continuing characters in this exhibition. The audacious engineering of the Brooklyn Bridge fascinated avant-garde painters like John Marin and Joseph Stella and experimental photographers like Edward Steichen and Karl Struss, who depicted it as the gateway to modernity itself. The skyscraper—America's unique contribution to world architecture—became a potent symbol for painters such as Georgia O'Keeffe and Louis Lozowick, photographers from Alfred Stieglitz to Berenice Abbott, and the sculptors John Storrs and Man Ray. Even stylish decorative objects, like Paul Theodore Frankl's Skyscraper bookcase and Norman Bel Geddes's Skyscraper cocktail service, reflected the daring verticality of those unprecedented tall buildings.





Urban life profoundly inspired modern American artists. Above left: Joseph Stella's homage to an icon of engineering,* The Brooklyn Bridge: Variation on an Old Theme, *1939. Above right:* Tombstones, *1942, by Jacob Lawrence, who documented the northward migration of blacks. Below:* Early Sunday Morning, *1930, by Edward Hopper, poet of isolation.



As the Machine Age grew into a nationwide phenomenon, Charles Demuth saw the awe-inspiring gravity of Pharaonic monuments in midwestern grain silos, and called his 1927 painting of those concrete storage cylinders *My Egypt*. The sheer beauty of machine parts riveted the expatriate painter Gerald Murphy, who meticulously delineated the inner workings of a pocket timepiece in his little-known 1925 oil, *Watch*.

Soon the Great Depression made it clear that the machine could not answer all the problems of the modern world. A turn away from technology worship was signalled by the new >

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The ingrained American streak of independence and rebellion reasserted itself in such 1950s heroes as Elvis Presley and Marilyn Monroe

significance modern artists found in nature. Georgia O'Keeffe's voluptuous *White Calico Flower*, painted in 1931, is the close spiritual kin of Imogen Cunningham's 1925 photograph *Magnolia Flower* and Edward Weston's sensuous black-and-white closeups of seashells, vegetables, and female nudes. The American heartland and its sustaining bounty were another fertile source of inspiration for artists. The farm tableaux of Grant Wood, such as his *Dinner for Threshers* of 1933, attempted to remind city folk where the enduring strength of the nation still lay.

The overwhelming social ills of the Depression stimulated a new generation of politically-aware artists who used their work to spur the forces of reform. One of the most searing images of that desperate decade is Dorothea Lange's 1936 photograph *Migrant Mother, Nipomo, California*, an angst-ridden Madonna-with-children encapsulating the poverty, hunger, and fear faced by millions of dispossessed Americans. And the powerful painted panels of Jacob Lawrence's *Migration* series traced the epic trek of his fellow African-Americans from South to North in hope of finding jobs.

Art was mobilized during World War II no less than any other segment of our national life. Photographers including Robert Capa and Margaret Bourke-White brought the global conflict into millions of homes through new picture magazines like *Life*, while artists from the sentimental Norman Rockwell to the radical Ben Shahn designed unforgettable posters to boost morale. The influx of artists from Nazi-dominated Europe enriched the American art scene of the 1940s just as earlier waves of immigrants diversified America as a whole. By the end of that decade it was clear that the international center of modern art had shifted from Paris to New York. But as curator Haskell emphasizes, the high quality and sophistication of American art in the half-century before that refutes "the myth that American art didn't blossom until Abstract Expressionism."

Picking up the saga in 1950 is Whitney curator Lisa Phillips, who was recently named director of the New Museum of Contemporary Art in New York. "In some ways it's more of a challenge to choose works from the recent past," she says, "because people have such strong views about it." The postwar economic boom was symbolized most strikingly in the glass-walled architecture of the Internationa

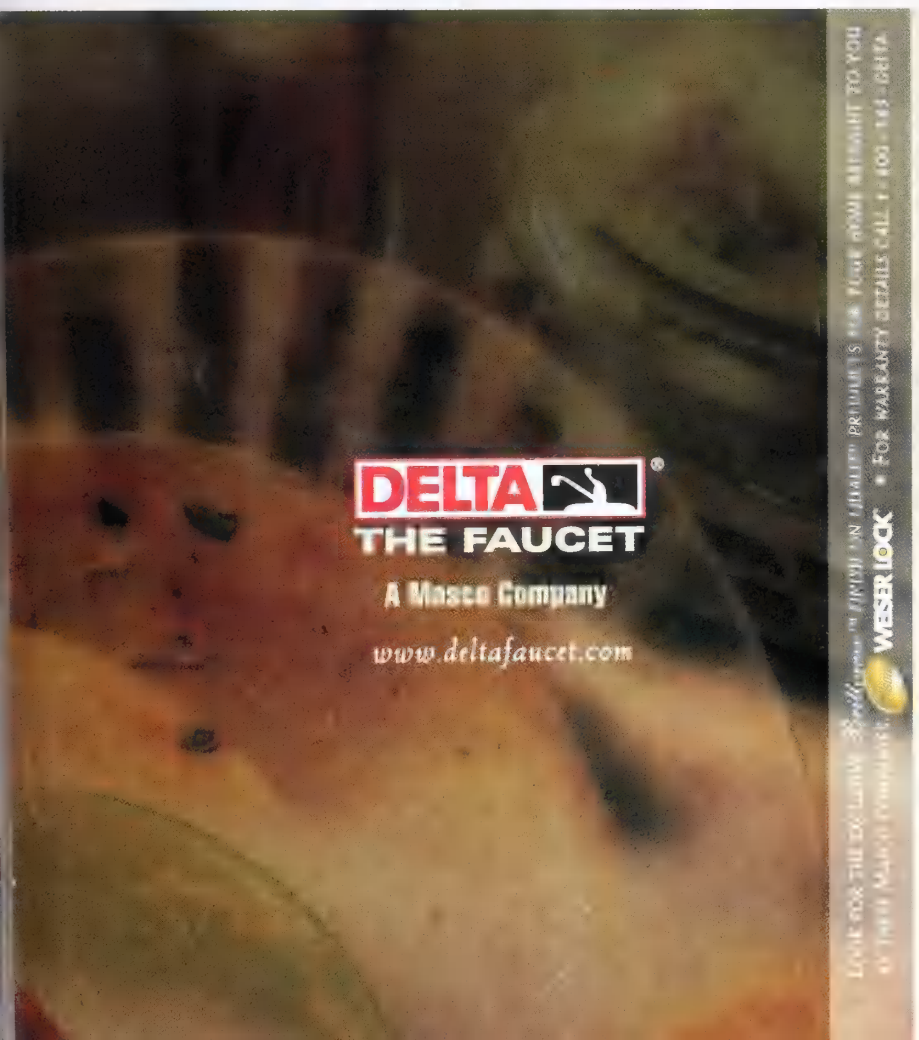


Style, which quickly became the favorite of American big business. Mies van der Rohe's bronze-framed Seagram Building of 1954–59 in New York was the supreme example of that boldly unadorned mode. The ingenious molded plywood chairs of Charles and Ray Eames from 1946 onward fulfilled the long-cherished dream of creating high-style design for the masses. And seductive consumer goods like the enormous, big-finned cars of 1950s Detroit fed a widespread desire for luxurious self-indulgence after decades of deprivation and sacrifice. But beneath the shiny facade of the Eisenhower Era, artists as antithetical as Jackson Pollock and Andrew Wyeth detected an undertone of unease and doubt in the chill of the Cold War.

The ingrained American streak of independence and rebellion reasserted itself in such 1950s music and movie heroes as Elvis Presley and Marilyn Monroe, whose frankly sexual appeal cut through the Puritanism that is an equally strong national trait. The Pop artists of the 1960s seized upon those new media heroes in billboard-like paintings that mimicked the flat, simplified imagery of advertising and comic strips, the supposed opposites of the "serious" artist's canvas. Continuing the counterbalanced organization of the show—the commercial versus the cosmic—those double-edged Pop tributes to fame and fortune are played off against monumental landmarks like Robert Smithson's *Spiral Jetty*. Constructed in 1970, that 1,500-foot-long earthwork extending into Utah's Great Salt Lake returned to the historic American subject of the landscape by making the terrain itself into art. The major public monument of recent decades, Maya Lin's Vietnam Veterans Memorial of 1981–82 in Washington, D.C., descends directly from such environmental sculptures.

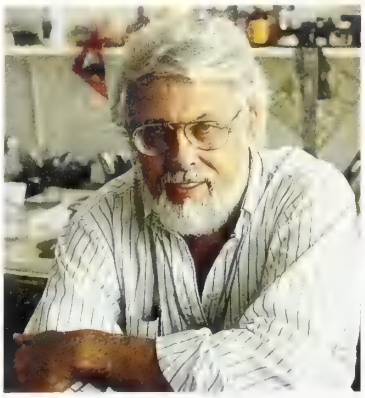
The final portions of the show are certain to be the most controversial. Video art, conceptual art, installation art, performance art, and other new mediums further challenged the mainstream during the 1980s art market boom, which also saw the revival of large-scale painting, often violently expressionistic. The confrontational political art of the 1990s, when artists reacted angrily against threats of censorship and withdrawal of government support of the arts, ends the show with much more of a bang than a whimper.

The most valuable service this stupendous exhibition performs is to remind us that despite all the incredible transformations of the last hundred years, the central themes of American art have remained remarkably consistent. The rare opportunity to experience so much of our visual heritage in one place—thoughtfully chosen and provocatively presented—makes "The American Century" the creative equivalent of our national class reunion, reconfirming the inevitability of change, the indelibility of roots, and the persistence of character. ■



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WINES COUNTRY

Visionary architect James Wines is planning the U.S. Pavilion for Expo 2000 as a stunning showcase of green technology

By Carol Reed



James Wines, the brilliant sculptor turned architect who brought us the startling Best Products showrooms of the 1970s—the jagged roofline of the Houston store, for example, seemed to crumble in a cascade of bricks—has moved on. In the 1980s Wines shifted to projects in Europe, Asia, and the Middle East, and this decade he has become a proponent of sustainable, or green, architecture. Along the way, Wines's firm, Site, designed structures at five world's fairs, and this experience won him in 1998 the commission for the U.S. Pavilion at Expo 2000 in Hannover, Germany, which will take place from June 1 to October 31, 2000. This is expected to be the largest world's fair in history, with 176 countries participating. It will also be the first one committed to green design—American architect William McDonough, among the globe's leading experts in environmental building technologies, wrote the guidelines for architects involved in Expo 2000.

Wines's low-slung 6,533-square-meter structure will house exhibition areas, shops, a restaurant, and theaters. A mosaiclike plaza with luxuriant gardens will incline upward and fuse with the roof. The $18-million complex will demonstrate mud-brick and straw-bale construction and roofing features like photovoltaic units. There will be working exhibits of windmills, sulfur lamps (one takes the place of 100 incandescent bulbs), thermal glass, and NASA's digital light boxes (designed to last years in space). Corporate demonstrations might include a house made of nontoxic materials from Dow Chemical, green cars from U.S. auto makers, green roofing and paving materials from Owens Corning, and solar displays from BP Solar, New York.

Wines hopes this becomes a permanent green showcase of far-reaching utility. The Universal Exposition of 1889 in Paris, with such engineering feats as the Eiffel Tower and the Hall of Machines, "launched the Industrial Age," he says. Perhaps 2000 will bring another revolution, one entwined with nature. ■



The millennium man (top) has designed the pavilion's slanting roof as a patchwork representing America's topographical diversity (above). An undulating walkway—a metaphor for historic Route 66—will bisect the structure (right).

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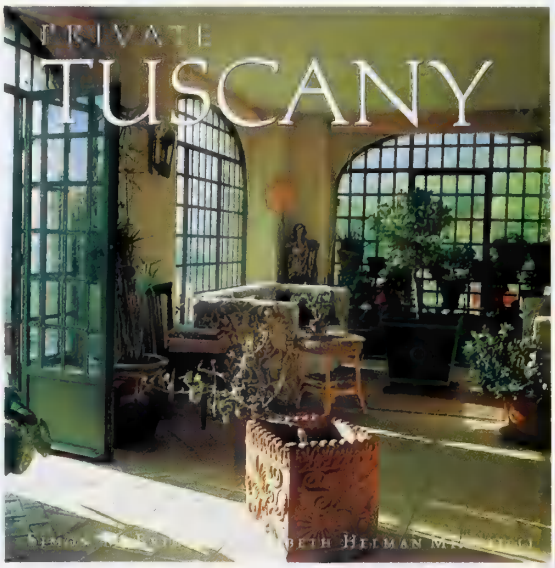


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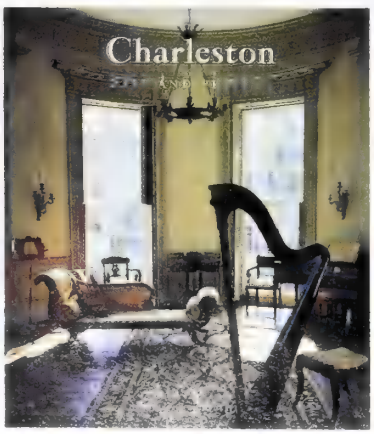
SPRING GLEANINGS

Armchair voyeurs and do-it-yourselfers alike can find something to savor in this spring's crop of new books

By Jill Kirchner and Ken Druse

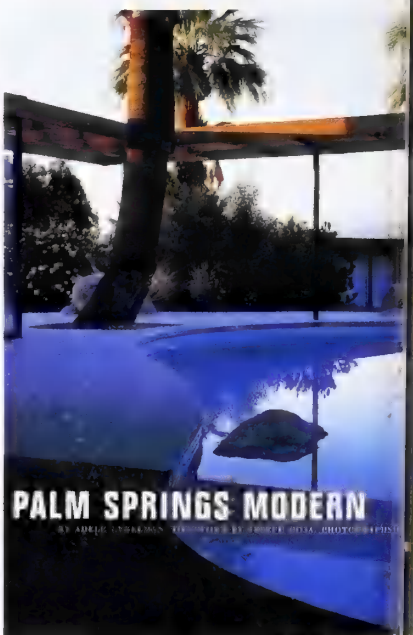


Wonderful design books can satisfy many needs: Sometimes they are essentially travelogues that whet the appetite or fill the reader with nostalgia for places of architectural or pastoral beauty. As armchair voyeurs, we are invited to step inside private houses—even bedrooms and bathrooms. *Private Tuscany*, by Elizabeth Helman Minchilli (Rizzoli, $45), is just such a book, with photographs by Simon McBride so luscious one aches to call the travel agent and book a villa right this second. Surveying rustic farmhouses as well as grand palazzos from Lucca to Montalcino, Minchilli tells the stories of houses passed down not just through generations, but centuries, in a region where a 19th-century addition is considered "recent." The pull is strongest, however, when the camera moves outside to vine-draped loggias and terraces, panning irresistible vistas of gently sculpted Tuscan hills. Organized into four sections more or less by level of formality, Minchilli also shows us modern approaches to traditional Tuscan living that venture beyond the typical country furnishings or fine antiques.



Closer to home, *Charleston: Past and Present*, by Susan Sully (Rizzoli, $50), captures the magical spell that this coastal city, cloaked in beauty as well as tragedy, has exerted for centuries on its inhabitants. In Charleston, writes Sully, "the past infuses the present like the pungent tea leaves that once were cultivated on outlying plantations." Charleston went from being the most prosperous city in colonial America to one of those most devastated by the twin scourges of the Civil War and the boll weevil. Fires, earthquakes, and hurricanes (including, most recently, Hurricane Hugo in 1989) have wreaked their vagaries on the region, and 20th-century industrialization and "progress" placed much of the city's fine architecture in the path of the wrecking ball. The citizens responded by forming a private society and passing legislation to create America's first historic district in 1931. As a result, Sully points out, Charleston today has more historic buildings than any other American city. Her pictorial survey shows fine examples of the Charleston single house, with its characteristic side piazza or porch, as well as the small dependencies often built in back. While many of the locations have been previously published (several are open to the public), and I often wished for more photographs of each house, Sully's evocative text lifts this book a notch above many similar style books.

Travel of a different sort—time travel—propels the reader into the heyday of *Palm Springs Modern*, an engaging architectural survey by Adele Cygelman (Rizzoli, $50) with photographs by David Glomb. In the 1940s, the desert was essentially a blank slate on which a group of architects including Richard Neutra, John Porter Clark, Albert Frey, E. Stewart Williams, and William F. Cody were able to place a distinctive imprint of midcentury modern design. With its relative proximity to Los Angeles, Palm Springs became a Hollywood mecca in the forties and fifties. Stars such as Frank Sinatra (who commissioned a piano-shaped pool when he made his first million), Bob Hope, Bing Crosby, and Dinah Shore played golf, partied, performed, and eventually built houses there, yet as Cygelman shows, "under that hedonistic haze lies a city with very sophisticated architectural roots." Beyond "martini modernism" were masterpieces like Richard Neutra's house for department-store magnate Edgar J. Kaufmann, who had commissioned Falling- >





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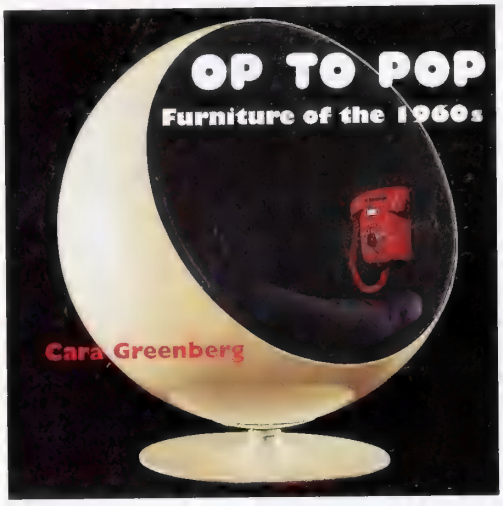
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water from Frank Lloyd Wright; Albert Frey's house for industrial designer Raymond Loewy; and estimable civic architecture, such as the city hall and high school. Departing from the traditional Spanish Colonial design of the 1920s and '30s, these architects responded to the rigors—and profound beauty—of the desert by designing houses with steel

One new book casts a savvy eye on the irreverent, inventive furniture of the turbulent sixties



frames, aluminum siding, stone and concrete walls, floor-to-ceiling windows, and sliding glass doors. Though much of Palm Springs architecture had descended into kitsch by the 1970s, many of the masterpieces documented in the book have recently been rediscovered and carefully restored.

Also fun is Cara Greenberg's *Op to Pop: Furniture of the 1960s* (Bulfinch Press, $40). Author of the prescient *Mid-Century Modern: Furniture of the 1950s* (published in 1984), Greenberg casts a savvy eye on the irreverent, inventive furniture of the turbulent sixties. As she sees it, "What luck, to come of age just as decorous shirtwaist dresses were giving way to mini skirts, Pat Boone to Little Richard, reproduction four-poster beds to bean-bag chairs. In furniture, as in fashion, the novel, the faddish, the short-lived ruled." Space exploration, along with space-age materials like Plexiglas, Lucite, inflatable vinyl, and polyurethane foam inspired designers, as did the crayon-box colors and cartoon graphics of the Pop Art movement. While the best American design, from Knoll and Herman Miller, focused on the corporate contract market (where the money was), Italians such as Vico Magistretti and Joe Columbo better epitomized the giddily creative aura of the era. From such icons as Eero Aarnio's spherical Ball chair to Arne Jacobsen's Egg chair to the lip-shaped Marilyn couch, Greenberg comprehensively catalogues works in Europe, Scandinavia, and the U.S., helpfully noting those pieces that are still in production. As the recent fascination with 1960s furniture reveals, perhaps the designs were not so short-lived after all.

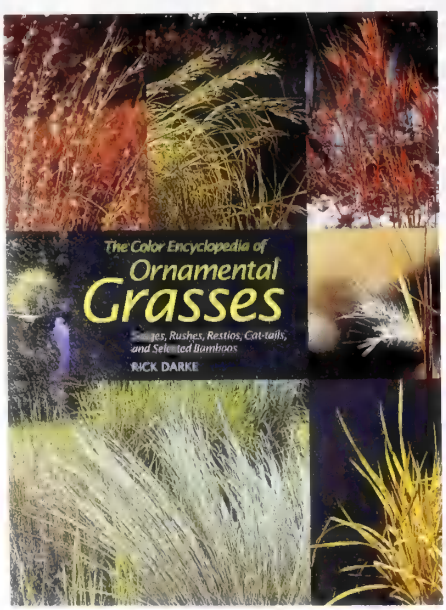
Design books can also [illegible] or illumination to offer pres[illegible]



rating your own house or apartment. Katrin Cargill's stylish series of how-to books (such as *Fabrications*) suggests projects you might actually want to try. In *Painted Furniture* (Bulfinch Press, $28), she departs from her usual forte—fabric—to illustrate twenty accessible ideas for transforming wooden furnishings. As she points out, wielding a paintbrush can be a wonderful way to add panache to the proliferation of affordable knock-down, ready-to-assemble, and unfinished furniture. Her step-by-step instructions are clear and well-photographed, but readers shouldn't underestimate the amount of time and patience all that masking can entail. Nevertheless, Cargill's colorful designs provide a worthy creative outlet for that first energizing burst of spring fever. *Jill Kirchner*

Three of the best garden books this spring are not how-to manuals for our favorite outdoor diversion, but works that focus on the botanical side of horticulture—plants. These new releases range from the general to the specific, or more precisely, from an overview of a huge class of grasslike plants to an exploration of native members of the orchid family and a 439-page volume devoted to a single genus, *Tulipa*.

The Color Encyclopedia of Ornamental Grasses: Sedges, Rushes, Restios, Cat-tails, and Selected Bamboos (Timber Press, $50) by Rick Darke (the former curator of plants at Longwood Gardens in Kennett Square, Pennsylvania) is the most thorough investigation to date into the plants that have changed the look of American gardens. Several things make this treatise unique, beginning with the illustrations. Most A to Z guides have a lineup of mug shots, but every one of Darke's photographs is a thoughtfully composed work of art—whether it be a picture of a plant, a savanna habitat, or an exquisite private garden.



Another singular aspect of the book is that Darke adds horticultural advice gleaned from his personal experience to the botanical descriptions. He notes that one grass might fail without good drainage, another performs best if cut to the ground in spring,





LIGHTNESS and BRIGHTNESS

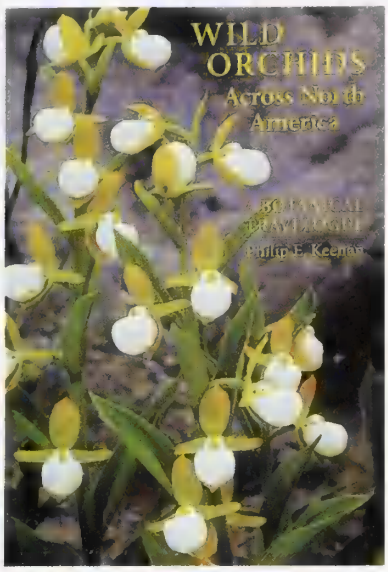
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and he gives sensible advice about dealing with aggressive species that might become invasive.

Darke has included plants I have never been able to find in other books, such as the Restios, a group of grasslike plants from the Southern Hemisphere that are practically unknown in the United States. I first saw the five-foot-tall *Restio elegia capensis* in a Berkeley, California, garden, and later came across it in New Zealand. A year ago I found and bought this rare primitive plant with new growth sheathed in chamois, giving rise to segmented black-green tubular stems that burst into frizzy plumes. Now, at last, I have advice on how to grow it.

The second book reminds me of the many plants we know little about. Although one out of every ten species on earth is a member of the orchid family—there are a staggering 145 species native to our continent—florist shops stock just a few offerings. *Wild Orchids Across North America: A Botanical Travelogue* (Timber Press, $40) by Philip E. Keenan is more than the revelation of our hidden riches, however. It is the story of a naturalist's passion that began when Keenan was eleven and his mother showed him a cluster of pink lady slippers. More than forty years and 100,000 miles later, Keenan shares the results of his quest to find and photograph every one of our native species.

Its crystalline color photographs show the incredible range of form and hue, even when the subjects are black or white. For example, *Cyprepedium fasciculatum* presents dark pocketbooks suspended from winged propellers. *Platanthera blephariglottis*, which at close range looks like a snowy egret, is also shown from a distance growing in a New Hampshire meadow where the plants would probably be overlooked by anyone without Keenan's [illegible].

Keenan hopes that [illegible] these native orchids will be produced [illegible] for home gardens in America. I doubt [illegible] happen—the precious plants [illegible] propagate and impossible to t[illegible]

The author of The Tulip *reports on every aspect of this genus, including its role in the economic collapse of a European superpower in the 17th century*



am happy that he is passionate enough to depict them so lovingly in *Wild Orchids*. This book is as rare a treasure as the plants it describes.

In *The Tulip* (Bloomsbury, $30), author Anna Pavord devotes herself to one of our favorite spring-flowering bulbs. She begins with her own arduous search in the hillsides of Greece for a modest species growing in the wild, and continues to report on every aspect of this genus—including its role in the economic collapse of a European superpower in the 17th century.

Tulips are originally from the eastern Mediterranean region, but by the mid-1500s drawings of them had traveled to France, and it was in Bavaria that the first bulb was planted in a garden. No one could have imagined, however, as Pavord writes, "... in less than a hundred years this flower, this tulip, would bankrupt many of the most solid burghers of The Netherlands."

It wasn't the stubby red tulip in the Bavarian garden that caused the sensation, but the exquisitely variegated blossoms with "broken" color—vivid striations against a pale ground—that appeared through the years in gardens and nurseries. By 1636, some of these bulbs with "feathered" and "flamed" flowers fetched prices equal to the cost of the most expensive houses in Amsterdam. Bulbs were traded on the stock market, and at the moment of financial ruin, in February of 1637, the government suspended trading in tulips. This phenomenon—known as "tulipomania"—is documented in *The Tulip*, along with every aspect of the genus, with detailed text and botanical paintings, historical documents, even satirical cartoons.

The last quarter of the book is given over to descriptions of species and cultivars; some you can buy, but many are impossible to find today because nurseries cannot grow them. Agricultural officials banned their production when research in the 1920s revealed that the broken color was caused by viruses that could threaten the industry. We will never see the blossoms that drove the Dutch mad—except on the pages of this and other books. *The Tulip* is not handy to use as a general reference, but it is a good choice for a leisurely summer read. Be prepared to wander through the text, pore over the pictures, and fall under the spell of the object of Pavord's magnificent obsession. *Ken Druse*

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house beautiful
MAY 1999





A TIME TO BE PRETTY

My wife, Jane, and I still laugh about the costume she chose for our wedding night. Her bridal outfit was a cotton lawn-and-lace Victorian dress that had been worn by both her mother and grandmother, and her mother had wanted to buy her a traditionally romantic nightgown and negligée for our honeymoon. Jane told her No, Lou is a modernist. Lou likes primary colors, simple design, nothing frilly. So Jane came out of the dressing room of our bridal suite attired in a Joseph's coat of many colors, tailored and trim. I understood her choice and was touched, but I have to admit that there are times when even a modernist is in the mood for something, well, uh, pretty.

We seem to be at such a time in the world of decorating. It's spring—the pretty season, when tulips and lilacs and apple trees are in bloom. What better time of year is there to tell our readers that the pretty season has come back to decorating too? We have sensed it in the furniture and fabric markets, in the decorator show houses and the latest work of the designers we follow. There is a hunger for something a little dreamier and softer than we have seen lately—something prettier.

But every time this mood strikes, it takes a different form, so we asked our decorating editors to create some rooms that define what's pretty *now*. You have seen one of the rooms on our cover, and there are more to go with it.

Then to show you how varied such decorating can be, we photographed the Park Avenue apartment of Carole Douglass for our story "Pretty and Grand," the Connecticut house of Lynn Morgan to illustrate "Pretty and Young," and an apartment by Ken Foreman that puts to rest the notion that the words "pretty and modern" are mutually exclusive.

Notice that neither our editors nor the subjects of the stories mentioned above hesitate to mix high-style fabrics, family antiques, and less precious mass-market furnishings in their rooms. And there is a relaxed mood, no matter how stylish the mix.

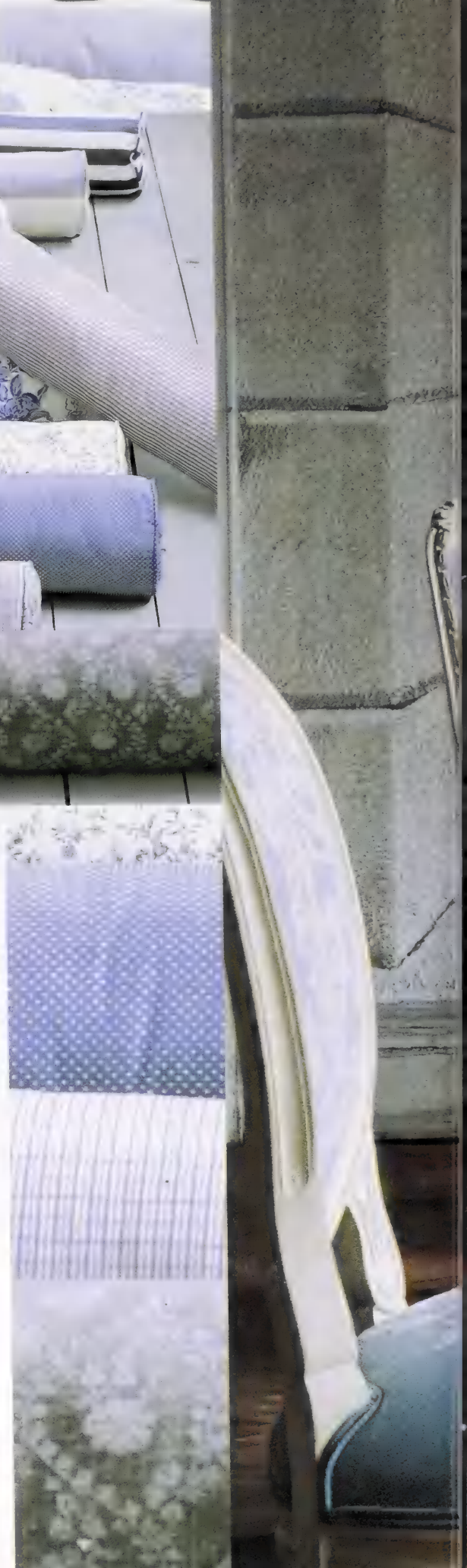
Jane and I are more relaxed now too, and she discovered years ago that I like pretty things as much as anyone.

Louis Oliver Gropp

EDITOR IN CHIEF

Wim's Pretty Now



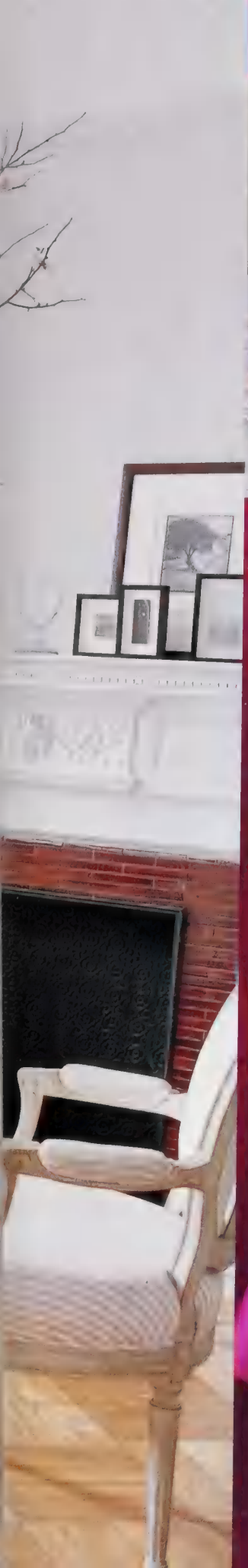








NOT all pinks are for Barbie dolls: here is pink for sophisticates. For left: Hickory Chair's settee and ottoman bear a tiny print, Interieurs with Saint Louis' Bubbles crystal decanter. At window is ballet slipper-pink taffeta from Decorators Walk. On a vintage Saarinen side table from Full House are vases from Troy. Profile's dining chairs wear Manuel Canovas's brown silk Salon Moderne; pouf is Old World Weavers' fern-patterned burlap. Silk stripes from Christopher Norman cover armchairs. Below left: Lalique's Dynasty porcelain pink-and-gold Fontainebleau dinner plates from Bernardaud. Below: Niermann Weeks's Rinaldi sconce hangs over a bar table from Profiles. On it: Mathias glass from Cote France; vintage porcelain from Lin Weinberg, and new porcelain from Troy.











Holly Hunt's round cherry-stained walnut dining table by New Classics anchors a neutral room in which a small amount of pattern makes a big statement. Avanti's Maurice side chairs are covered in Beacon Hill's floral and backed in a Clarence House silk stripe; alternately placed around the table are Niermann Weeks's gutsy white leather chairs. Grange's Louis Philippe fall-front secretary stands below a mirror from Aero. Curtains in Manuel Canovas's ivory-and-beige-striped Talma. Near left: Hand-painted brown-and-pistachio plates from A La Maison sit on plaster wall plaques from Architectural Sculpture. Below: Mouth-blown and hand-etched cordial glass from the Metropolitan Museum of Art gift shop and its branches in twelve cities is fashioned after Monticello's 18th-century original. John Rosselli's antique medallion hangs on velvet ribbon.

Côté France's Empire-style daybed with iron canopy frame floats in the middle of a spare, romantic bedroom, far right. Blake Simpson's travertine-topped brass table at Troy and Robsjohn-Gibbings's tripod lamp at Hinson [redacted] modern notes. Wall sconce from Espace Trianon. Vintage opaque vases from Sentimento stand on Côté France's walnut linen cabinet with glass doors. Hickory Chair's side chair slipcovered in Old World Weavers' hand-printed gold silk; clover-leaf ottoman from Dapha upholstered in linen. Near right: Side chair slipcovered in Nobilis's Scaramouche. Pillows, top to bottom: Waverly's pink plaid under embroidered organza, Cittadini's scalloped pillow from Christopher Norman, and Area's pink linen bordered pillowcase. Below: Country Swedish's Sorgenfri desk in Gustavian gray topped with a silver box and inkwell from Sentimento and white bisque plate from Bernardaud. Hickory Chair's side chair in Old World Weavers' silk.





Pretty & Grand

Decorator Carole Douglass calls her apartment a receptacle for memories and accumulations, but it is also a lesson in flexibility



Carole Douglass sought to evoke the Mediterranean by painting her living room Tuscan yellow (left). José Carlino found the Venetian mirror, and architect David Mann designed the simple bookcases. Above: French open armchairs from Betty Jane Bart frame the way to the terrace, which is arranged by Roger Miller to include an architectural mirror.





By Christopher Petkanas Photography by Thibault Jeanson
Produced by Carolyn Englefield

Following stints with Mario Buatta and Alexandra Stoddard, Carole Douglass ran her own decorating firm in the 1980s. Although she spends many waking moments second-guessing the design decisions she has made ("If there's a better mousetrap I want to know about it"), Douglass would be mortified if anyone thought her apartment looked "decorated."

It's a grand space that she feels lucky to have. By 1976 the New York real estate market had sunk so low that some co-op boards were sweetening the sale of apartments by throwing in three months' free maintenance—anything to close a deal. In this depressed atmosphere, Carole Douglass and her then-husband acquired an Upper East Side penthouse with twelve-foot ceilings in a 1929 landmark building. Today, the price they paid would not buy a studio gouged out of a General Electric warehouse in the West Village. Douglass, who shares the apartment with her second husband, Rodney Dillard, downplays its size. But she does let slip that the wraparound terrace alone measures 1,300 square feet. We are not talking small.

"My apartment is an evolving receptacle for memories and accumulations," she explains. "It has the look of someone who travels—and of someone who's crazy about the sunstruck colors of Provence. I think the most exciting thing in decorating now is the rustic earth-tone palette of the Mediterranean."

The penthouse also offers a stylish, confidently drawn blueprint for mixing grand and middle-range furniture and accessories in an abidingly elegant space. Douglass nonchalantly combines 18th-century Chinese screens and a 19th-century French crystal chandelier with tufted ottomans from Pottery Barn, cast-cement lamps in the shape of pineapples from Crate & Barrel, a canopy bed from Spiegel,

Junipers, crab apples, and plumbago fringe a conversation corner (above left) on the east end of the L-shaped terrace. Above right: In the arching company of a Japanese maple and bushy potted lantana, lunch chez Douglass is served with a view of the Central Park reservoir. Opposite above: Made for the European market, 18th-century Chinese screens flank the passage between living and dining rooms. Charlotte Moss chair, Ralph Lauren throw, Shyam Ahuja sofa fabric, large cushions in Rubelli silk. Opposite below: Dining room demonstrates Carole Douglass's relaxed, spontaneous style. Mix includes reproductions of Hepplewhite chairs and carved console from John Rosselli, the crystal chandelier Rose Cumming used in her own sister's apartment, Christopher Norman taffeta balloon shades, Crate & Barrel checked armchair.



Hung with Clarence House tree of life pattern curtains, the library (above), painted by Corinne Gilbert, owes its matte-brick color to natural pigment from Roussillon, Provence. The wing chair is a pricey Geoffrey Bennison piece from London, but Carole Douglass went to Pottery Barn for the ottoman and the baluster lamp on a desk of reclaimed teak. Opposite above: Quadrille colored the stylized cocoa-bean print linen in the office-dressing room especially for Douglass, who finds the shaped and buttoned Crate & Barrel chair "every bit as good as custom." Table skirt, Cowtan & Tout. Opposite below: "It's the blue-and-white toile to end all blue-and-white toiles," Douglass says of Travis's Venetienne in the guest room; the four-poster is from Bloomingdale's.

and tapestry throws from ABC Carpet & Home. "Mass-produced things these days are terrific, and stirred in with pedigreed pieces they can look great," says Douglass.

Douglass filled the apartment with enough creature comforts, delightfully dueling patterns, and played-down splendor to qualify her as an Anglophile. Three cushions to ease the back of a guest slouched on a 41-inch-deep roll-arm sofa are good—but four are better. Pencil-thin ticking stripes vie with beefy farmhouse checks, which vie with muted florals that look like they have been soaked in tea, which vie with amusingly cartoonish toiles depicting scenes of Venice. Here a Russian burlwood pedestal table, there a 17th-century Portuguese découpage secretary, its doors flung gamely open à la Sister Parish.

Every chair has its place, but isn't glued to it. This is the kind of decorating that anticipates needs—a daybed to steal a nap, a table to hold a cookie plate, a desk to write a letter, a windowseat to rethink the world. Douglass's rooms are reassuringly sentimental, almost excessively luxurious, and the opposite of stiff. Basically, you never want to leave them.

Of course, Douglass could have handled the penthouse entirely on her own—but didn't. A professional who knows the value of a professional, she did not hesitate to call in people with greater expertise and better resources than her own. Architect David Mann, once with David Easton, designed the look-like-they've-always-been there bookcases in the living and dining rooms. Designer José Carlino at Bunny Williams turned up the odd rare find, including a Venetian mirror. Garden designer Roger Miller conceived the terrace as a series of intimate vignettes, complete with wind-bent junipers that might have been plucked from the dunes at Montauk.

Having finished the apartment at last, Douglass may open shop again as a decorator. Her old swatch room in the penthouse is still in place. One word of encouragement, she says, and she'll be in business.





It's the kind of decorating that anticipates needs—a daybed to steal a nap, a table to hold a cookie plate, a desk to write a letter, a windowseat to rethink the world



With its simple burlap curtains and muslin-draped bed, the bedroom [illegible] is called "the sleeping porch" because of its nuzzling relationship with the outdoors. Above: Flowering nicotiana and skylights [illegible] country-in-the-city life.

SEE READER INFORMATION





Pretty and Young

Tropical breezes seem to waft through this Connecticut farmhouse, updated for a spirited family of four

Caribbean colors light up designer Lynn Morgan's living room, where good things come in pairs. Bright chartreuse and vintage floral pillows add a spark. A Cowtan & Tout stripe covers a 1950s chair revived with paint.









By Christine Pittel Photography by Jeff McNamara Produced by Carolyn Sollis

"I bought it for the peonies," says Lynn Morgan, leading the way past two enthusiastic Boston terriers into her 1730s Connecticut farmhouse. Thirteen years ago, when she and her husband first saw this house—just a five-minute walk from Long Island Sound—the peonies lining the drive were in full bloom and pansies nodded in the window boxes. There were problems: no closets, you had to walk through one bedroom to get to another, and the low ceilings threatened Morgan's 6-foot-4-inch-tall husband with a permanent stoop. "But we didn't care," Morgan exclaims. "I loved the storybook feeling, and I knew we could change it eventually."

They docked a sailboat nearby; their two boys romped in the apple orchard next door. But as the toddlers turned into teenagers, they began hitting their heads in the cramped stairwell. The storybook cottage with its small rooms and narrow doorways was bursting at the seams. "It was either remodel or move," says Morgan, who runs her own interior decorating business from home. Nobody wanted to leave this rustic enclave, where wild turkeys, deer, and pheasants strut across the grass. So Morgan called on an old friend and neighbor, architect Bruce Beinfield, the designer of House Beautiful's 1988 Best Small House, for help.

"I like his work because he treats each house individually," she explains. "On a remodeling job, you never know what he has done because it's so smoothly integrated into the original." Beinfield's mandate was to pull this farmhouse into the 1990s and make it livable for a family of four—yet hold on to its quirky, old-fashioned charm. "I wanted higher ceilings, better light, workable bedrooms for the boys, and a great big family room," says Morgan, who got all that and more when Beinfield sliced off one side of the house and extended it with a new wing, demolishing in the process a 1970s addition that was just as claustrophobic as the original. There were anxious moments when the unwanted walls came down, but the house withstood the challenge and the 18th-century core was preserved.

Settling into a sky-blue easy chair in the old wainscoted living room, Morgan says, "This is my favorite room in the house and I was not about to change it. In the morning you can sit here and read the paper with the sun on your back." Beinfield merely added one more window to amplify the light, after they removed the sagging ceiling and whitewashed the exposed beams in an effort to extract every inch of height. Halogen lights hang from a cable system stretched wall to wall and provide a strikingly modern contrast to all the old rough edges. "I like the counterpoint of old and new," Morgan says. She kept the walls very white, crisp, and clean, then upholstered everything in blues and greens. "If you choose a few colors you like and run them all through a house, it creates a nice sense of continuity," she explains. To her, blue and green conjure up the bright waters of the Caribbean, where the family sails every year. The seashells piled in straw baskets were collected on the beach in St. Croix.

"There's also a Scandinavian influence," she points out. "I've always loved painted furniture, the kind you see in those Swedish rooms that look so elegant in their simple way." And she cherishes family pieces. The mahogany secretary against one wall was handed down from her grandmother. "I often toss in a bit of B.B.F.—boring brown furniture—to balance all the white," Morgan says.



After the cozy, low-ceilinged living room, it's an unexpected pleasure to step into the wide-open spaces of the addition, where the kitchen merges into the dining area and the ceiling in the family room soars. Yet Beinfield was careful to keep everything in scale, and evocative of the period. Shed dormer windows rather than anachronistic skylights brighten the upper reaches of the new staircase. The tiny window over the kitchen sink is just one example of how the new wing echoes the charm of the old house.

The decision to forgo a formal dining room was easy. "I grew up in a Georgian house in Savannah, where the dining room just sat there most of the time," says Morgan. "I think people really live in their kitchens." She wanted a big round table where the kids can do their homework while she cooks. There's plenty of room for friends to pull a stool up to the island and pitch in, or circulate through two wide doorways back to the family room. The new spaces feel as if they have been there forever. The light and airy addition has become the heart of the house.

Lynn Morgan (top) at her new front door. Above: The old house is the gabled structure at right. Opposite, clockwise, from top: Morgan perked up the 18th-century living room by painting the fireplace robin's-egg blue. Gilded mirror from John Rosselli. Simple Roman shades—"no fuss, no trims"—hang at all the windows.





Vintage rattan in the master bedroom, where a striped quilt from the Chambers catalog covers the bed. Clockwise, om opposite below: In the new kitchen, beaded-board and glass-paned cabinets by Howard/Smith Design contribute to a traditional aura. New entrance hall links living room and kitchen. A striped floor enlivens the old screened porch. sturdy seagrass rug covers the family room floor, where rattan chairs from Palecek are done in Manuel Canovas cotton.





Liselund table for eight and Gotland chairs from Country Swedish set the tone in the new dining area. Wainscoting picks up a detail from original house. Lynn Morgan added cushions made from vintage fabric and painted the checkerboard floor herself to give patina to floors. Sideboard from Lexington Gardens under a painted mirror. Opposite: Sunlight streaks through linen-shaded windows, and at night a chandelier from Treillage casts a warm glow.

FOR MORE DETAILS, SEE READER INFORMATION





Breaking down the wall between adjoining Manhattan flats, Ken Foremon brought daylight deep into the interior. Newly exposed structural column at left is balanced by decorative one at right, united to make a strong portal between dining and living areas. In foreground, woven [illegible] from B&B Italia.

heart of lightness

To create the openness of a sunny loft, designer Ken Foreman joins two small New York apartments into one expansive space and heightens its ethereal spirit with pale tones and seemingly weightless furnishings

By Martin Filler Photography by Peter Margonelli Produced by Dara Caponigro







Though they had stood side-by-side since the 1920s, a pair of small apartments on New York's Upper West Side were as unalike as the bright and dark sides of the moon. The sunny, south-facing, 800-square-foot flat was owned by a general contractor before he married Courtney Brennan, a former fashion buyer for Barney's. After the couple wed they bought the adjacent 750-square-foot unit, which their designer, Ken Foreman, wryly describes as "a cave with a glorious view of a brick wall."

Foreman's task in combining the two spaces was to bring as much light a deeply as possible into the reconfigured interior and to create an open, loftlike space from the maze of hallways typical of buildings of this vintage. Using a

Noguchi table from Palazzetti (top) floats amid living-area seating. Sofa by B&B Italia. Wood door leads to home office. Left: Stainless-steel kitchen can be hidden from dining area by sliding panel at left and pivoting door at right.

ingenious array of sliding and pocket doors, movable and translucent panels of solar screen, the designer eliminated almost all circulation corridors but retained clearly defined areas: "My idea was to regard the living room as an atrium, with the other rooms as satellites around it. The kitchen, dining, living, and family rooms are all positioned toward the sunnier front, with the bedrooms and baths in the rear where light isn't as necessary."

As Brennan explains, "We were prepared to sacrifice the size of the bedrooms to get the larger living spaces we wanted." Her contractor-husband, no stranger to sleights of hand in making small New York interiors look bigger, is impressed with what Foreman accomplished. "To fit three bedrooms, two-and-



Dining area (right and below) is hung with Solar Veil panels on tracks. Franzolini chairs by Knoll at Terence Woodgate table. China by Bernardaud, crystal by Orrefors, silver by Christofle.



a-half baths, a full dining room, family room, a wet bar, and laundry room into less than 1,600 square feet is amazing. And even though our bedrooms are smaller than your typical prewar apartment, they're equal to what you'd find in new buildings."

To keep up the illusion of more space than the tape measure reveals, Brennan worked closely with Foreman in selecting a rigorously edited group of finishes and furnishings that never compress the airy envelope. Neutral-toned built-in storage units, pale flooring—maple in the public rooms, French limestone or ceramic tiles in kitchens, baths, and transitional spaces—and almost-not-there wall colors defer to seating and tables that appear to float effortlessly amid the layered wall planes. Sprightliness of line and lightness of

With a toddler in residence, family room (left and below) stresses durability. Sleep sofa was recovered in tough Knoll nylon fabric. White polyurethane foam Y's chair by Christophe Pillet.

naterials are the unifying theme of ieces that range from Eames and Saari- en classics of the 1940s to Jasper Mor- ison classics-to-be of the 1990s.

Summing up this exceptional col- aboration between designer and clients, oreman expresses a philosophy that choes that of classical Chinese and apanese architecture, not surprising iven the almost Zen-like restraint dis- layed throughout this calming interior. have a theory about fat architecture nd light architecture," he says. "Fat chitecture is about weight and mass. ight architecture, which I'm much ore interested in, is about space and e relationships between things, more an the things themselves."

iding wall between bedroom (above) d bath (right) makes a luxurious aster suite. Next to window, Donghia k wallpaper. Jasper Morrison bed for ppellini/Modern Age, Ikea bed linens.

MORE DETAILS, SEE READER INFORMATION



breaking the mold

Most people think of Sèvres as the vivid tableware of the old French and Russian courts—Catherine the Great's own china is on display at the Hermitage. But the famous French porcelain factory founded in the 18 century remains active today, turning out rarely seen works of art. An exhibition of contemporary Sèvres is now on [illegible] American Craft Museum, shown in unique room settings by architect Peter M





From the inverted pyramids of plates hanging on the walls to the gold symbolic decorations of the dinner service, the Empire dining room (above) currently at the American Craft Museum, has an Egyptian theme. Inspiration for the room, designed by architect Peter Marino (left) for the museum's show, "Art & Industry: Contemporary Porcelain from Sèvres," came from the unglazed porcelain centerpiece made by Anne and Patrick Poirier. When the couple were artists-in-residence at Sèvres in 1978 and '79, they found the original mold for a centerpiece designed from sketches made by artists traveling with Napoleon's army during his Egyptian campaign. Every element in the original was perfect, according to Anne Poirier, "but we wanted it to look like archaeology." They recast the original in plaster then broke off columns, added fragments, made the sphinxes look damaged, and recast their own version in porcelain.

BY ELIZABETH H. HUNTER PHOTOGRAPHY BY SCOTT FRANCES PRODUCED BY DARA CAPONIGRO

Walking up the wide, curving stair at the American Craft Museum, you catch a glimpse of a glamorous dining room at the top: crystal and gilt-decorated china sparkling on a long table draped in cloth of gold; walls of deep blue, the color of a salon at Josephine Bonaparte's Malmaison. Because no velvet ropes barricade the room, no plastic shields protect the displays, you can prowl around like an early guest at a dinner party—coveting the pale blue-and-white dinner service; admiring the 11-foot-long porcelain centerpiece; studying the blue-patterned plates hanging on the walls. All are part of the museum's current exhibition, "Art & Industry: Contemporary Porcelain from Sèvres," and all are displayed for up-close viewing. So close, in fact, that the temptation to run a finger along a gleaming surface is hard to resist. Obviously the museum cannot allow touching, but the creators of the show—Holly Hotchner, the director of the American Craft Museum; David McFadden, chief curator; and architect Peter Marino, designer of the installation—want you to want to.

Marino hopes viewers "will appreciate the porcelain pieces viscerally." McFadden asked Marino to design the show because he greatly admired the architect's work for Barneys New York and for several boutiques, among them two in London for Donna Karan, one in New York for Giorgio Armani. "The museum gave Peter the simplest of briefs," he says. "Show the porcelain in a way no one would anticipate. Glass cases create too much distance between a viewer and an object, and the moment he suggested room settings I knew it was brilliant."

Brilliant not only because new porcelain has never been exhibited in a museum this way before, but also because it shows the pieces as they were meant to be used: plates on dining tables, vases on consoles, a coffee service on a tea table. The 130 objects lent by Sèvres are all fruit of an artist-in-residence program begun in the 1940s, when the French manufacturer began asking painters, sculptors, industrial designers and architects—as well as the expected ceramists—to create new work. Hotchner points out that these pieces expand the idea of craft in a way her museum plans to continue to do.

Proof that Marino has created an installation "as surprising and innovative as the porcelain itself," to quote

Peter Marino used blond wood veneer for the modernist living room (below), where he hung a large smashed-plate painting by Julian Schnabel. Opposite, clockwise from top left: A dark green modernist room shows plates and bowls by James Guitet and an unglazed sculpture, *Le Dormeur,* by Georges Jeanclos. The tearoom with its cork walls is furnished with a Viennese ebonized suite; coffee service by Wolfgang Gâfgen. Unglazed teapot by Philip Cornelius. Living room bar is by François-Xavier Lalanne in the shape of two ostriches; the egg is an ice bucket.











McFadden, can be seen in the way museum-goers enjoy the show. They linger, wandering in and out of the rooms—three in the form of an apartment for an imaginary connoisseur of 18th-century furniture, three for a collector of modernism—circling back for another look, making themselves at home, just as they would in the house of a friend.

This is hardly surprising, given Marino's reputation for creating interiors of great comfort and beauty. His passion for decorative arts of the past shows through as well. "The blue of the Empire room is a time frame," he says about the dining room, in which the centerpiece commemorating Napoleon's Egypt campaign provided the inspiration. "I was trying to evoke a certain period." In an adjoining room he chose another late-18th-century color—a rich chartreuse, more mellow than acid—to set off heavily carved and gilded consoles and mirrors. For these rooms, plus a third in stone gray, he designed stenciled friezes for the tops of the walls.

Although Marino has designed houses for such demanding clients as Valentino and Giorgio Armani (no wonder he is called "the designer's designer"), he admits that the exhibition was a challenge: "David had chosen disparate objects and I had to find a way to put them together." Indeed, McFadden went for the broadest range of talent: vases painted by Jim Dine, a dinner service by Surrealist painter Roberto Matta, sculptures by Louise Bourgeois, plates by Alexander Calder, a centerpiece by Ettore Sottsass of Memphis furniture fame.

Marino collects antique Sèvres (the firm, patronized by Louis XV, was founded in 1738), but he knew nothing about the contemporary pieces being made today, and their beauty left him "gasping," he says. "I'm pretty up on porcelain, and I was amazed that I have never even heard of this body of work. Then David said, 'Don't worry, Peter. No one else has either.'"

Friends of Marino's, equally amazed, say to him, "I want to buy this, I want to have that." And they can—for a price. Some pieces in the show (which ends May 2) can be specially ordered from Sèvres, but you might need the coffers of Louis XV. A Roberto Matta dinner service for twelve, say, costs $18,000.

"I love an 18th-century salon with contemporary art," says Peter Marino, who designed the traditional room settings at the museum with antique consoles (opposite) and library tables for displaying Sèvres porcelain, most of it made in the 1980s and '90s. The Swedish sculptures on the console are one of Marino's favorite groups: "They're so jolly, so friendly." The white dinnerware with maroon serving plates is a new service for the Elysée Palace in Paris. Below: Several vases by Ettore Sottsass stand on a 1937 console by Eugène Printz.





SHE WALKS IN BEAUTY

Peggie Phipps Boegner and her childhood home, Westbury, are both 93 this year, and have become, as they have matured, more and more alike: deeply cultivated, refined, and altogether in touch with these fin-de-siècle times



As delicate as summer's ... in the garden, Peggie Boegner (above), with the latest in a long line of cherished Yorkies. Opposite: Framed in an ... treillage and gleaming through the mist, the idyllic pool in the Walled Garde...



By Carol Prisant Photography by Chuck Baker
Produced by Martha Baker

Today Westbury House is a splendid dinosaur, a relic of another era. Yet once it was not just the finest and grandest patch of England on Long Island, but a 20th-century castle for one small American princess. That her former realm now teems with tourists doesn't bother the princess in the least. Not that there haven't been moments. In a patrician voice blending crisp British notes with the merest touch of Old New York, Peggie Phipps Boegner recalls meeting a member of the public in a congested area of what used to be her front hall. Tucking her customary parasol and small dog beneath one arm, she cordially suggested to one inconveniently large sightseer that he might like to visit the gardens first. "Listen," he replied, staring her down, "I didn't come here to see the gardens. I came to see how the other half lived."

Well, the other half once lived wonderfully.

Peggie Boegner's English mother, Margarita Grace, was wafted to the States on the airy blandishments of handsome John S. Phipps who, dropping to one knee in her native heather, promised not just a rose garden but the complete re-creation of her stately home in faraway New York. He was as good as his word. The couple's Charles II–style house, Westbury, was completed in 1906, the year Peggie was born. Daughter and house have been inseparable ever since.

Despite being half-English, the Phipps children (three boys and Peggie) had no doubts about their citizenship. They were American through and through, yet Americans who virtually owned their own small country—more than 350 acres, in fact, of quasi-English gardens, a lake, a swimming pool, tennis courts, a croquet lawn, a dairy farm, ponies, and polo fields. And like the European royalty they patently resembled, the Family (with a capital "F"), and its retinue of nurses, governesses, chauffeurs, sometimes a nursemaid, and mounds of luggage, moved seasonally. For the Phippses fled to Palm Beach every winter "at the first cough," and to Scotland, Ireland, or their Canadian fishing camp every summer.

This sumptuous lifestyle was theirs in part because Father was the son of Henry Phipps, Andrew Carnegie's business partner, but fundamentally because he enjoyed his children. "My parents certainly spoiled us," says Mrs. Boegner. "But they taught us, too, never to tell a lie or a vulgar story (that anybody might hear, that is), and to be very brave if we were hurt. We never fought, either. Our parents spent their time bringing us up and taking us amusing places. We were very close. But other families roundabouts were like us. The Astors and the Vanderbilts built lovely houses here, had lovely parties, and built very nice gardens, too."

The Phipps children practically lived in their garden, a bosky escape from all those people paid to look after them, although the boys enjoyed the not infrequent company of the Irish groom, who taught them how to swear. Each boy had his own log cabin there, while Peggie lived every romantic little girl's dream in her thatched cottage, cunningly fitted with tiny-pane windows and a fireplace. This playhouse, big enough for tea with special friends but cozy enough for quiet dreaming on the window seat, was nestled amid old-fashioned billowy hollyhocks, larkspurs, pinks, and blowsy roses on a sweetly rustic fence—a real cottage garden. Just







At Old Westbury Gardens the fountain in the Boxwood Garden pool (near right) sprays its cool, whispery splash into summer air; stairs to the West Porch lie just across the lake with its swan boat. Clockwise from top, near right: Peggie and friends, à la Isadora Duncan, in 1914. Buttressed by conical topiary, the double terrace staircase sweeps down to the east South Lawn. Peggie (dressed as Titania) and brother Ben, just two [illegible], performed—and happily lived—their bucolic Midsummer Night's [illegible] old Peggie in her favorite waterlily-embroidered frock. Tender s[illegible] in their own organdy gowns.











nearby was the great Walled Garden itself, Mother's pride and joy—a sun-dappled ravishment of walks and pools adrift, seasonally, in pastel tulips, lilies, phlox, mums, and rambling roses slung on graceful chains, all shielded and embraced by high brick walls cloaked in espaliered magnolias, yew, and viburnum, with clematis twining through.

But if the gardens were breathtaking when Peggie was a child, they are even more so in maturity, for there are few historic landscapes so faithfully preserved and impeccably tended in the United States. Mother's Rose Garden, for instance, approached by the mossy Primrose Path, still brims with quartered roseate beds, and is reminiscent of the one at Battle Abbey, her family home. So is a tall and gloomy line of hemlocks called the Ghost Walk. At the original English garden, according to legend, trees were planted in memory of the abbey's monks. The wind in the leaves was said to sound like the devout saying their Rosaries.

But did Margarita Phipps spend her days trimming hemlocks and pruning roses? Surely not, with all that staff. How *did* she spend her time? "Well," Peggie Boegner says (taking mild but definite umbrage that Mother might be suspected of merely playing cards or having teas), "Mother ran six houses."

The most impressive of these was Westbury, designed and decorated by Englishman George Crawley. Its construction, decoration, and plantings were a passion that absorbed Crawley and the Phippses for years. "He stayed with us quite a lot," Boegner recalls. And when he was away, he was solely occupied by the selection of English and Continental antiques for his enthusiastic clients, and in mailing stacks of photos to Mrs. Phipps. "Father was very keen on English furniture. When I married Étienne Boegner, a Frenchman, I weaned him away from French furniture to English and American things. All the men in our family were so tall anyway that French wasn't really appropriate."

When Margarita Phipps died in 1957, her children established the John S. Phipps Family Foundation to preserve Westbury's beauty and to share it with the world. Re-creating the original draperies and furnishings, re-collecting strayed bibelots and art, they succeeded in returning house and grounds to its Belle Époque appearance. The table in the White Drawing Room, Mrs. Phipps's favorite room, is set for a family tea, for example. It was here she sat to watch her guests motor up the drive while the nine or ten dogs ("the big ones on poufs") waited to greet them in the marble hall. The grand expanse of the dining room table today displays shining masses of the Tiffany silver and the Spode that the family dined upon.

Outdoors, it delights Peggie Boegner that "the Walled Garden is still planted much as Mother liked it." Only the colors and blooms her mother loved find garden room, although hardier cultivars are used today, replacing older varieties and reducing maintenance. For maintenance and, as always, funds, are crucial to the life of house and garden, and an abiding challenge to Boegner, who still makes daily notes, suggestions, and plans for the estate's perpetuation.

She is justifiably miffed to read every now and then that her girlhood home was "nouveau riche." After all, she politely demurs, "Every palace was originally built by someone who was once nouveau riche." It's important that we keep these lovely dinosaurs from becoming condominiums or parking lots. And dinosaurs are back in fashion, aren't they?







Adrift in wisteria, and footed by butterflylike Siberian iris, trellis and pavilions encircle the unruffled calm of the Water-Lily Pool (top, near right). Clockwise, from top far right: On the Fourth of July, 1916, Phipps, Grace, and Guest cousins and friends were costumed as the Allied Nations and as symbols of Peace and Liberty; Peggie was Great Britain. Classic and sylphlike, the figure of Diana in the rose-draped Temple of Love seems as fond of her dog as Peggie, her mother Margarita, and [illegible] are of theirs in this 1940 portrait. Spring blooms in the [illegible] Garden include peonies and alliums.











no distractions

This clean-lined white house under a shiny metal roof looks invitingly cool on its smooth grassy plateau, even on the hottest days of a Dallas summer

By Susan Zevon
Photography by
Peter Aaron/Esto



As seen on the street facade (left), a small loggia outside the master suite has squared-off columns whose form is repeated in the slots carved into the front lawn. A multi-trunk red oak tree is a living sculpture. Right: Sheltering the main entrance is a crisply formed aluminum canopy.





Although it is located just five minute from downtown Dallas, the neighbo hood has meandering streets with n sidewalks and a decidedly rural feelin This combination of convenience an charm is rarely found, and the area h recently seen a building boom. Many the new houses are ornate and larg even by Texas standards.

Steve Levine, owner of this r cently built house, had other ideas. Whe he commissioned architect Lionel Mo rison—a partner in Morrison Seife Murphy—Levine, a confirmed mo ernist, sought a building that would be a more practical size, "clean and simple run my wholesale nursery from hom and I don't want a lot of distractions

Levine, still a bachelor when th house was designed, had relatively mo est requirements and a budget to matc In addition to living and dining space a kitchen-breakfast room, master be room suite, and (originally included f resale purposes) two additional be rooms, he needed an office. The finish plan added up to 3,200 square feet.

The three-quarter-acre lot is 1 feet wide, and Morrison was concern about how an average-size buildi might look compared with its grandio neighbors, so he stretched the roo across the property in a single story. Be room wings flank the living room, offic and kitchen. This configuration fits t house to the site and leaves space f ambitious landscaping in the back. Wi his client in the nursery business, Mor son was confident the lawn would be gl riously green in any season.

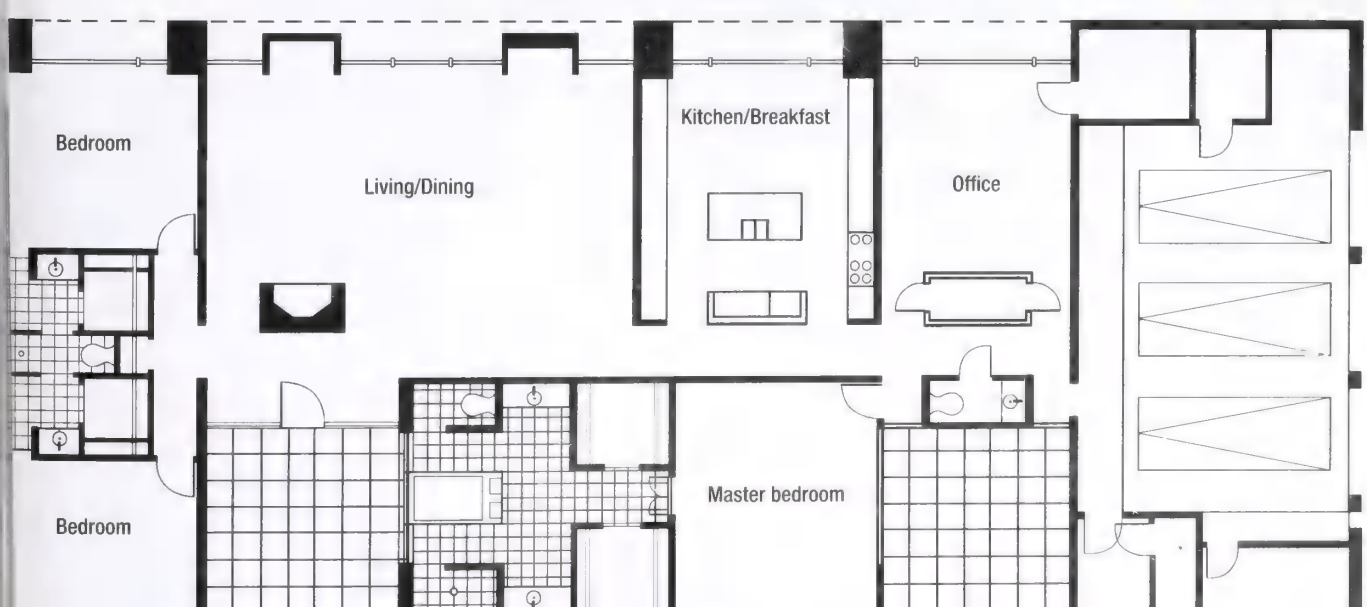


"We spent extra money where we thought it would have the most effect," the architect explains, pointing out the expensive hardware that upgrades standard doors and windows, the Texas limestone used for the fireplace and entry steps, granite kitchen counters, and white marble in the master bath. Deep local bedrock meant there was no need for load-bearing piers, allowing a concrete slab to serve as both the foundation and floor. The simple rectangular form, the prefabricated wood trusses for the roof structure, and standard commercial aluminum-framed windows and doors all contributed to keeping costs down to $106 per square foot in a neighborhood where they average $150 or more.

Levine reports that his energy bills here are even lower than they were for a town house he previously owned (designed by the same architect) that is



The long house is just two rooms deep (see plan, below) with the main rooms opening to the back garden through glass doors. Top right: Wooden kitchen cabinets "for warmth" were requested by the owner's fiancée when she entered the picture. Right: Steve Levine can see the reflecting pool from his office next to the kitchen. "It's like an eye wash," he says. Opposite, top to bottom: Mario Bellini's Cab dining chairs are from Cassina; the table is by Le Corbusier. Also by the French master are the living room chairs; front door is behind fireplace. The horizontal plane of the facade is broken by the recessed entry at left and the loggia at right.





smaller by 800 square feet. Framing tha allows for extra insulation and deepl inset openings on the south-facing wa contribute to energy efficiency.

The minimalist interiors—cleanl detailed architecture and spare moder furnishings—are enlivened by the frame views of the backyard through floor-t ceiling glass doors and windows. "Seein the landscaping as it changes with th time of day and the seasons makes th simple interior more complex and inte esting," says Morrison.

Levine became engaged while th house was under construction. His wif Karen, says modernism was new to he but she has learned to love living wit less. And for a woman who grew up "i the country-Texas heat, it is a pleasure be able to enjoy the outdoors whi remaining cool indoors," she says.

"I like minimalism. It has a calming effect," owner Steve Levine says. Whit marble in the master bath (opposite) was one of the few extravagances he permitted himself. Left: Karen Levine' four-poster bed from her childhood home now furnishes one of the guest rooms. Below: The rear facade is as open as the street facade is closed, but deeply set windows and glass doors keep out the summer sun.

FOR MORE DETAILS, SEE READER INFORMATION



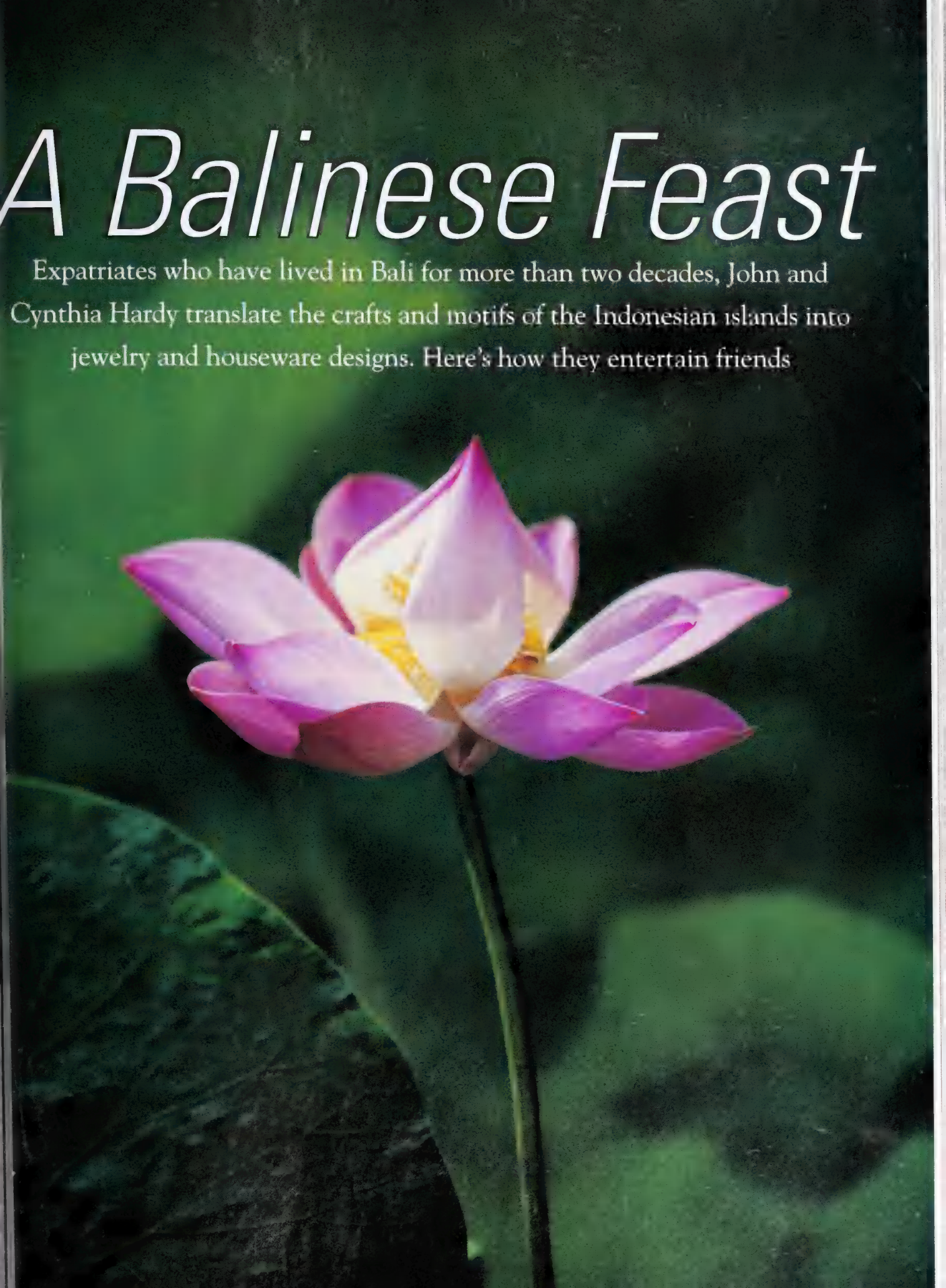




Hideaway [illegible] of the Ayung River gorge, a thatch-roofed open-air pavilion (formerly a [illegible] John Hardy bought as a gift for his wife) is a peaceful site for family breakfasts or [illegible] afternoon drinks. Opposite: A lotus in blossom in the pond.

A Balinese Feast

Expatriates who have lived in Bali for more than two decades, John and Cynthia Hardy translate the crafts and motifs of the Indonesian islands into jewelry and houseware designs. Here's how they entertain friends









By Suzanne Charlé

Photography by Isabella Ginanneschi

Produced by Elizabeth Mayhew

Feasts, as anyone who has visited Bali knows, are an integ part of the island's life. Almost every day, on a small village la or a busy city thoroughfare, women in brightly colored saro can be seen walking to temples, balancing elaborate towers fruit on their heads, offerings for the gods and sustenance for humans who worship them.

Three hundred years ago, Dutch colonialists drawn to Indies for the spice trade were dazzled by the cuisine and s made it their own, creating the *riistaafel,* or rice table, an ela rate meal of dozens of dishes.

Modern-day westerners who live here, like John and C thia Hardy, have also adopted, and adapted, the local cuisine gracious hospitality. Living in a modern-day longhouse perc high above the Ayung River, the couple hosts frequent parties take advantage of the beauty of the site, they set up a makes table on the lawn, one huge tropical wood plank on blocks. lows covered in handwoven batiks and ikats are the only seat If an unexpected guest arrives, another pillow appears.

Wedding Western and Balinese styles is, in fact, John's st in trade. A Canadian who first arrived in Bali in 1975, he has h a loyal following for his hand-wrought silver and gold jew based on indigenous motifs. Made in tiny villages by Indone craftsmen, the items are sold at some of the West's most exclu emporiums, including Neiman Marcus and Saks Fifth Aver Recently the Hardys expanded the line to include a home lection. So the Hardys' dinner guests drink from crystal gol with silver and black-palm stems, and eat with sterling flat with black-palm handles, all designed and tested by the cou

The meals also blend East and West. Cooks gather v they need from the forest of fruit trees—mango, papaya, j fruit, durian—and pick fresh salads from the patches of lett arugula, tomatoes, peppers, and herbs that form green shad on the undulating land. Sometimes the couple has a spit ere to roast a suckling pig—as necessary to a Balinese feast as tu is to Thanksgiving, and a dish that turned vegetarian John i carnivore. Other times their friend Simon Purvis, the Br head chef at the nearby Four Seasons resort, is put to work. V the help of his Balinese staff, Purvis has devised recipes that advantage of traditional spices—turmeric, galangal, ginger, meg, mace, and chili peppers—yet throttle back on the pa searing heat of the local cuisine.

Selamat makan. ***Eat! Left, top to bottom: Saté lilit—tempt wands of minced chicken, beef, or fish served with sauces peanuts and hot chilis. Corn fritters nestle on greens from garden. Banana leaf gives*** **pepes ikan** ***a distinctive flavor Coconut pudding on a hammered silver plate designed b John Hardy. Opposite, clockwise from top left: A Baline woman carries a basket of frangipani, offerings for the gods decoration for the table. The longhouse. Items from the h collection. Cynthia and John Hardy with daughter, Carina John Hardy's contemporary silver designs mix well with an ceramic Chinese bowls. The table, before the feast begin***

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION













Recipes from Chef Simon Purvis of Four Seasons Resort, Bali at Sayan, Indonesia.

Indonesian ingredients in the following recipes can be found at Asian markets around the country. See Reader Information for sources.

PEPES IKAN

(Butterfish in Banana Leaf, Coconut Pandan Rice, and Sautéed Spinach)

- **1 6-ounce butterfish or red snapper fillet, thinly sliced**
- **4 tablespoons *pepes bumbu*, recipe follows**
- **8 fresh or dried Thai basil leaves**
- **1 tablespoon fresh lime juice**
- **1 fresh or frozen banana leaf, center stem removed, steamed until soft (aluminum foil may be substituted)**
- **1 turmeric leaf**
- **2 kaffir lime leaves**
- **1 salam or bay leaf**
- **Salt**
- **1 small tomato, thinly sliced**
- **Steamed coconut-flavored Thai rice**
- **Sautéed spinach**

Place fish slices, *pepes bumbu*, 4 basil leaves, and lime juice in a dish. Cover with plastic wrap. Refrigerate at least 3 hours or overnight.

Remove dish from refrigerator and remove plastic wrap. Cut banana leaf to fit length and width of fish fillet. Place banana leaf on a baking sheet lined with parchment paper. Layer turmeric, lime and salam leaves, fish slices, salt to taste, tomato slices, and remaining basil leaves. Roll banana leaf with the grain. Secure ends with small bamboo skewers. Bake in a preheated 350°F oven for 20 minutes. Remove baking sheet from oven. Place banana leaf on a serving dish. Remove skewers. Open banana leaf. Serve with rice and sautéed spinach. Serve immediately. Serves 1.

PEPES BUMBU

(Pepper Marinade)

- **¼ cup plus 2 tablespoons vegetable oil**
- **½ pound shallots, peeled and finely chopped**
- **¼ pound garlic, peeled and finely chopped**
- **½ pound finely chopped fresh mild red chili peppers with seeds**
- **1 tablespoon finely chopped fresh hot green chili peppers with seeds**
- **2 tablespoons coarsely chopped fresh ginger**
- **2 tablespoons coarsely chopped fresh turmeric**
- **1½ tablespoons chopped fresh or frozen *galangal* (1 large piece of Thai ginger)**
- **½ cup coarsely chopped fresh tomato**
- **½ cup candlenuts or macadamia nuts**
- **6 ¼-inch-long pieces of lemon grass, slightly crushed**
- **½ cup Thai fish sauce**
- **1 tablespoon sugar**
- **Salt and freshly ground black pepper**

Heat oil in a heavy-bottomed sauté pan over medium heat. Add shallots, garlic, red and green chili peppers, ginger, turmeric, *galangal*, tomato, and candlenuts. Sauté, stirring constantly until very fragrant and soft, about 20 minutes. If mixture becomes too dry, slowly add 1 or 2 more tablespoons of oil. Remove pan from heat. Cool.

Place spice mixture in a food processor. Process until smooth. Place mixture in a sauté pan. Add lemon grass. Cook over low heat, stirring constantly, until spices are dry and oil separates from spices. Add fish sauce, sugar, salt and pepper to taste. Cook over low heat, stirring constantly, for about 20 minutes. Remove pan from heat. Cool. Discard lemon grass. Makes about 2 cups.

SATE LILIT BALI

(Balinese Minced Beef, Chicken, or Red Snapper Satés)

- **¾ pound raw minced rump beef, chicken, or red snapper**
- **2 tablespoons Balinese spice mix, recipe follows**
- **7 tablespoons palm sugar**
- **1 cup freshly shredded coconut**
- **3 tablespoons lime juice**
- **About ½ cup canned coconut cream**
- **Salt and freshly ground black pepper**

For serving:

- **4 fresh banana leaves cut to fit plate**
- **Beef, chicken, or red snapper satés**
- **Fresh coriander leaves**
- **1½ cups canned Asian pickled carrots and cucumbers, drained**
- **Peanut sauce, recipe follows**

Soak 16 to 20 6-inch bamboo skewers for 20 minutes. Set aside. Mix beef, chicken, or fish, Balinese spice mix, sugar, shredded coconut, lime juice, and just enough coconut cream to hold mixture together in a bowl. Add salt and pepper to taste. Firmly press about 1½ tablespoons saté mixture around one end of a bamboo skewer. Repeat process. Grill satés on a hot grill or broiler, turning several times until golden brown on all sides, about 10 minutes. Makes about 16 satés.

[illegible]: Place banana leaves on 4 dinner [illegible] each with 4 satés. Garnish with [illegible]der leaves and pickled vegetables. Serve peanut sauce in small individual bowl[illegible] Serves 4.

BALINESE SPICE MIX

- **¼ cup vegetable oil**
- **¾ cup roughly chopped shallots**
- **6 tablespoons roughly chopped garlic**
- **6 tablespoons roughly chopped fresh or frozen *galangal***
- **6 tablespoons roughly chopped fresh ginger**
- **7 tablespoons chopped fresh hot red chili peppers with seeds**
- **6 tablespoons chopped fresh turmeric**
- **2 teaspoons shrimp paste**
- **6 tablespoons candlenuts or macadamia nuts, toasted and roughly chopped**
- **1 tablespoon plus 1 teaspoon ground coriander**
- **2 tablespoons plus 1 teaspoon black peppercorns**
- **1 2-inch piece lemon grass, peeled and roughly chopped**
- **1 clove**
- **6 coriander seeds**
- **Salt and freshly ground pepper**

Heat oil in a heavy-bottomed sauté pa[illegible] over medium heat. Add remaining ingredients except salt and pepper. Sauté, stirring constantly until fragrant and soft, about 2[illegible] minutes. Cool.

Place spice mixture in a food processo[illegible] Process until smooth. Place spice mixture [illegible] a sauté pan. Cook over low heat, stirring constantly until very fragrant, about 20 minutes. Remove pan from heat. Add salt and pepper to taste. Makes about 1¼ cups.

PEANUT SAUCE

- **4 tablespoons vegetable oil**
- **6 tablespoons shallots fried in vegetable oil**
- **½ pound garlic, peeled and roughly chopped**
- **4 tablespoons chopped fresh or frozen *galangal***
- **½ cup chopped fresh hot red chili peppers with seeds**
- **2 tablespoons roasted shrimp paste**
- **1 pound palm sugar**
- **3 tablespoons shredded lime leaves**
- **2 pounds dry-roasted peanuts, coarsely chopped**
- **½ cup sugar**
- **4 tablespoons sweet soy sauce**
- **1¼ cups water**
- **Salt**

Heat oil in a heavy-bottomed sauté p[illegible] over medium heat. Add shallots, garl[illegible] *galangal*, red chili peppers, shrimp past[illegible] palm sugar, lime leaves, and sauté, stirri[illegible] constantly until fragrant and soft, about [illegible] minutes. Remove pan from heat. Cool.

Place mixture *(Continued on page 20*

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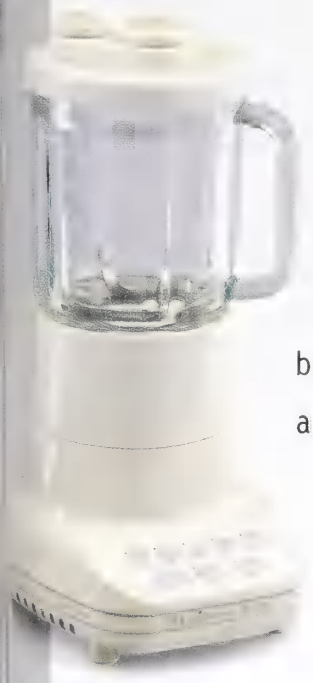
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and mahogany (carved into pedimented headboards and chairs with openwork backs depicting palmettos). The design of a carpet was borrowed from a period coffered ceiling.

Equidistant from the Tuileries and Place Vendôme, the Costes is into eye games *and* mind games. Prepare for a non-greeting by an effete front-desk manager who has better things to do than register you. The Costes is that kind of place: imperious, high-handed, discriminating. If it had eyebrows they would be arched.

So where does it get off being so grand? The hotel's owner is trend-broker Jean-Louis Costes, who redrew the Paris café scene in the mid-eighties with his Philippe Starck–designed Café Costes. The hotel is like flypaper for fashionistas, hip-hoppers, and the spurned suitors of Monaco princesses (everyone carries a cell phone; imagine the din). With 83 rooms, it has an occupancy rate that is the envy of every hôtelier in Paris. And it has Jacques Garcia's luscious, over-the-top take on Napoleon III interiors. Might his lily-gilded, pattern-on-pattern style be called "neo-Rothschild"?

Wags say that when Garcia finished the Costes, there wasn't a red pleated silk lampshade left in Paris. (Everyone looks fabulous in the hotel's crimson glow). Dipping further into the 19th century, Garcia came up with deeply buttoned upholstery in giddy shapes, miles of passementerie, potted palms, and porcelain tubs on ball-and-claw feet. On the theory that no surface should go unadorned, the lobby ceiling is piped with buttercream swags.

For impressing friends back home, you could not do better than to stay in a hotel decorated—oh, by the way—by Jacques Grange, who sniffs at the kind of chicanery practiced by Garcia. According to *Vanity Fair*, "[Grange] is currently regarded, along with a handful of artists, writers, filmmakers, and fashion designers, as one of [France's] great *créateurs*." Princess Caroline, whose yacht he did up, calls him her guru. The glittering associations are endless.

If the Grange glamour—a literate mix of grandeur and humility—does not come through in bucketfuls at the D'Aubusson, the hotel nevertheless betrays his touch. Bright and fresh, the 49 rooms are nestled in a ravishing 17th-century former town house near the Seine on one of St.-Germain's narrowest streets. Walls are covered in a textured paper with the knots and grain of pickled pine, floor coverings are sophisticated interpretations of rag rugs, and artwork runs to studies for tapestries—a reference to the 18th-century Aubusson hangings in the common areas below. Beds are dressed up with striped throws layered over crunchy ribbed Porthault coverlets.

Not a few French egos were bruised when England's Nina Campbell made over Le Parc, a 116-room hotel whose five 20th-century buildings surround a courtyard on a leafy, dignified street leading down t[illegible] Trocadéro. (For her part, Campbell was "surprised and fla[illegible]be asked.) Having trained with the fabled John Fowle[illegible]ffax & Fowler—that brilliant marketer of the flouncy, sup[illegible]d, dog-friendly English look—Campbell is often the first one people seekin that style call on today.

"As soon as I heard 'English,'" she says, "I knew wha was wanted: a high comfort level, four-poster beds, and a ce tain amount of color and pattern. I usually arrive at a hot frazzled after a grotty journey. And even though all I reall want to do is watch telly and order room service, often th room quite literally drives me out. My challenge at the Pa was to design rooms in which I would want to linger."

Campbell makes a case for staying in with lush windo treatments, leopard-spotted carpets, and tiered clover-shape bedside tables. Royal cabinetmaker David Linley supplied th marquetry tables and obelisk desk lamps. Blankets are slippe beneath gossamer dotted Swiss covers.

But if ruching and fringe are not your cup of tea a home, there's no reason you should suffer them on the roa Didier Gomez's antidote is the Libertel Quartier Latin, a wel priced showcase in a Haussmann-era building for his linea unfussy, unemotional style—what he terms "contempora with historical and cultural references."

The Latin's location near the Sorbonne in the heart intellectual life in Paris triggered a literary theme. Carpets a stencilled with passages from Baudelaire and Balzac, pictur of Colette and André Gide are propped on picture rails, ar the lobby is dominated by floor-to-ceiling ebony bookcas and a reading table tipped with silver-leaf sabots. Wove leather headboards in the 29 rooms wear partial cotton cove that are changed daily.

Still not checked-in? Consider the Verneuil, a 26-roo Left Bank classic that Michelle Halard recently refurbish with the conviviality of a provincial *maison de famille*. Or th 245-room Terminus Nord, with its spectacular views of th 1864 Gare du Nord train station. The Terminus has th "Frenglish" (part French, part English) country house look- delicate painted furniture, cabbage-rose-strewn cushion snuggly slipper chairs—that society decorator Anne-Marie Ganay perfected at Château de Courances, the Ganay fami seat near Fontainebleau.

And you thought cabbage roses only grew at home.

MAKE YOUR RESERVATION

The dialing code for Paris is 33-1. Prices are for lowest-pric doubles. **Hotel Montalembert,** 3 rue de Montalembert, $32 45-49-68-68; fax: 45-49-69-49. **Hotel Lancaster,** 7 rue de Ber $430; 40-76-40-76; fax: 40-76-40-00. **Trocadéro Dokhar Hotel,** 117 rue de Lauriston, $325; 53-65-66-99; fax: 53-6 66-88. **Hotel Costes,** 239 rue Saint-Honoré, $380; 42-44-5 50; fax: 42-44-50-01. **Hotel D'Aubusson,** 33 rue Dauphin $200–$240, depending on season; 43-29-43-43; fax: 43-29-1 62. **Le Parc,** 55-57 ave. Raymond Poincaré, $395; 44-05-6 66; fax: 44-05-66-00. **Libertel Quartier Latin,** 9 rue des Écol $186; 44-27-06-45; fax: 43-25-36-70. **Hotel Verneuil,** 8 rue Verneuil, $140; 42-60-82-14; fax: 42-61-40-38. **Terminus Nor** 12 blvd. de Denain, $200; 42-80-20-00; fax: 42-80-63-89.

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CLEAN ROUTINE

What's the best way to maintain hardwood floors? We asked professionals to share the secrets of their success

By Sally Clark



Wood floors glow in the home of museum curator George Shackelford.

Paula Perlini still shakes her head in disbelief over the incident. "It was a gorgeous hardwood floor with a painted parquetlike decoration," says the Manhattan decorator, recalling the mahogany-and-satinwood-colored masterpiece she designed and hired an artisan to paint on the floor boards of a client's living room. Polyurethane had been applied as a protective finish. But even polyurethane proved no shield against the attack of a misguided cleaning crew. "Someone took a scrubbing brush to the floor and scoured it so hard that they ruined it," says Perlini.

The story points up perhaps the most important thing to remember when it comes to caring for hardwood floors: zealous scouring is exactly what is *not* needed to keep a floor radiant.

The temptation to scrub a fine hardwood finish probably survives from the laborious processes prescribed by the manuals of household management published in bygone eras. In one popular 18th-century English housekeeping guide, *The Servants Directory*, author Hannah Glass advised her genteel readers—women who presumably commanded a platoon of servants—that the best way to clean a hardwood floor was to "take some sand, pretty damp, but not too wet, and strew all over the Room . . . and it will fly about the Floor and lick up all the Dust . . . " Thankfully, modern hardwood finishes and cleaning products have released us from such messy housekeeping strategies.

To maintain a hardwood floor, it is first essential to know what type of finish the floor has. "People need to remember they're not really cleaning the wood, they're cleaning the surface that protects the wood," says Jeff Campbell, founder of The Clean Team Cleaning Service, a San Francisco company.

Polyurethane is the most common finish for hardwood floors. At the factory or on site, the hardwood surfaces are sealed with several applications of a transparent plastic-based liquid that dries to a tough, protective coating. With proper care, polyurethane-finished floors resist moisture and can withstand years of every

A sealed and waxed finish is the second most popular hardwood floor finish. You will see such floors in houses built before the 1970s, and most often in early American houses dating from the 18th and 19th centuries. If you take a poll of some of the leading professional interior designers, you find that many of them, as a matter of personal taste, prefer the lustrous sheen of waxed floors. Manhattan designer Sam Blount, for example, grew up in Mississippi admiring old floors honed over generations to a deep, rich glow. Recently, in renovating the Connecticut house he and his family have just moved to, he installed a sealed and waxed floor in the main room. "The waxing may mean some extra work," says Blount, "but I like the softness of a waxed floor, and I like the way it looks as it ages."

Two other types of hardwood finishes—varnished and shellacked surfaces—sometimes appear in older houses.

How do you detect a floor's finish?

If your house was built or remodeled in the last fifteen years, it is a safe bet that the floors have a polyurethane finish. Floors treated with polyurethane display a consistent all-over gloss, rather like the crystalline shine of clear nail polish. By contrast a wax-treated floor tends to look a bit mottled, often appearing somewhat lighter in color in areas that are most frequently walked on. Another clue that a floor is waxed: wax residue, which you can scrape up in small flecks with a putty knife, tends to build up in the corners.

Figuring out if the floor is finished with varnish or shellac may be trickier. "If you can't tell what's on the floor, you should consult with a professional floor expert," either a cleaner or installer, advises Jeff Campbell.

Once you have determined the finish on a hardwood floor, it is easy to devise a routine maintenance program.

FOR ALL TYPES OF HARDWOOD FLOORS: Vacuum regularly. True grit may be desirable as a character trait, but on floors it spells trouble for a hardwood finish. The dirt and pebbles shoes track onto hardwood floors create small dents



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and gouges that eventually wear off the finish. How often should you vacuum? The frequency really depends on your family's lifestyle and activities. "If you have a house that is open to the yard, and your son's soccer team runs in and out, along with your pet dogs, you definitely have to do it at least once a week; twice is better," says Campbell. In less active households, vacuuming twice a month might be sufficient.

A canister-type vacuum with a brush attachment intended for floors is best for hardwood floor maintenance. Be sure the attachment has a full thick brush at least one-half-inch deep, advises Jim Ireland, owner of White Glove Elite, a New York domestic referral service. "If the brush isn't thick enough or it has worn down in some spots because the attachment is old, the plastic attachment can end up scratching the floor's surface," cautions Ireland.

Sweep floors between vacuumings. Choose a broom designed for fine sweeping. Avoid brooms with stiff bristles that can scratch the finish on a hardwood floor. A good choice is a natural horsehair bristle broom. "It's nice and soft," explains John Domagala, manager of New York City's Gracious Home, a store professional cleaners, decorators, and Manhattan residents rely on for housewares. The horsehair broom Domagala suggests is sold as a separate head to which a push-broom pole can be attached. He advises storing the broom head in a plastic bag to keep its bristles clean.

FOR POLYURETHANE-FINISHED FLOORS: In addition to weekly vacuuming and routine sweeping, a weekly once-over with a damp mop keeps high-traffic areas shining. Squeeze out the mop until it is almost dry. Don't soak the floor with water, which can seep between the floorboards and eventually cause deterioration. A few tablespoons of white vinegar added to water is the recipe Barbara Roche Fierman likes to prescribe to her cleaners at Little Elves, her New York company specializing in residential and post-renovation cleaning. Fierman, whose client roster includes the Kips Bay decorator showhouse and some of the leading names among Manhattan's interior designers, advises against liquid cleaners with additives. "Traditionally, they leave a film on the polyurethane," says Fierman. "Keep in mind that they're not penetrating the wood, they're sitting on the finish."

If a polyurethane-treated floor is old and displays scuffs and small blemishes, Fierman suggests using a product such as Poly Care, which contains a restorative acrylic substance.

FOR FLOORS THAT [illegible] AND WAXED: In addition to regular weekly [illegible]ng and sweeping, cleaning experts advise that these [illegible] polished with paste wax and a professional buffing machine at least once a year. In between buffings, which can be done more often—weekly or monthly—clean up all spills immediately. Then polish the area with a soft cloth. Follow with a spot application of Bissell One Step, a cleaning and shining product recommended by several cleaning experts.

FOR FLOORS FINISHED WITH VARNISH AND SHELLAC: In between regular weekly vacuuming, sweep or dry dust mop over the surface to clean it. Avoid using any water. These floors may require at least an annual waxing; without it, they have no moisture-resistant surface and any spill will penetrate the wood. A good bet for varnished floors: SC Johnson One Step, No Buff Wax.

If you are remodeling or building a new home, decisions you make about the color of wood or the wood stain you use on the hardwood floors can have a direct impact on the degree of maintenance the floor will require. Generally, a medium to light mahogany color needs the least care.

Very dark—and very light-colored—hardwood floors, by contrast, demand more attention. "There is nothing better than an ebony-black finish on a floor. I love how it grounds a room," says designer Celeste Cooper, who has offices in Boston and New York. "It also attracts every piece of lint." For those who love the drama of a dark floor, or the restful paleness of a palomino-toned floor, the extra vacuuming and damp-mopping is a small trade-off for the pleasure derived from living with wood tones they keenly admire.

One stylish hardwood floor finish that does not require slavish maintenance is Paula Perlini's parquetlike surface described at the beginning of this story. Achieved with gel stains that are available in more than a dozen wood-toned colors ranging from ebony to pale-gold maple, these painted-on marquetry-like designs do not show lint, dust or the scuff marks of high-traffic use. "The pattern introduces richness and depth to a room," says Perlini, who likes to suggest this decorative tactic when a client presents her with a large, perfectly nice and not-very-exciting expanse of hardwood floor.

A finish of polyurethane makes these faux-inlay floors wear well, agrees decorator Carolyn Guttilla. She designed and painted such a floor for a room she did a few years ago at a showhouse in New York. "A swipe of a mop sprayed with Windex cleans them," says Guttilla, adding, "Twenty-eight thousand people came through that room and the floor stood up."

You may not plan on quite so many visitors turning up in your living room. But Guttilla's example is proof that with thoughtful care today's hardwood floors can take plenty of traffic and still remain beautiful. ■

FLOOR PLAN

- Mop up spills immediately. Avoid situations that can inadvertently create pooling water. Over-watering plants, for example, may damage a hardwood finish if the plants sit directly on the floor, says designer Ronald Bricke. "We always advise clients to put floor plants on small stands so that water doesn't trickle on the hardwood floor," says Bricke.
- Place floor mats at entrances to rooms with hardwood floors to help cut down on grime.
- Avoid dragging furniture. Lift furniture to move it. If possible, apply felt pads or the new Teflon glides to undersides of furniture legs to avoid scratches.
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Thoughts of Home

Continued from page 26

pied the house, always for brief periods. Most were simple people from the countryside who had been relocated to the city after the Revolution. Some had previously lived in *bohios*—huts without plumbing, electricity, or floors. I was told that a pig was once kept in my mother's pink marble bathroom for weeks while being fattened for the table.

Each group of new residents would soon complain that the figure of Caridad del Cobre, patroness of Cuba, in a mural my mother had commissioned to be painted on the stair landing, would sometimes wail and weep. Believing that this image of the saint was unhappy with their presence in the house, and sensing it to be a malevolent omen, the superstitious squatters would soon move out. Eventually, the reputation of this "House of the Weeping Woman" caused it to be permanently abandoned.

I let myself in through a pair of doors that had been loosened by termites. As I walked through the rooms, I found only three objects that remained from our time there: A crystal chandelier which had hung above the dining table, now missing most of its pendants, held a bird's nest in one of its gilt-bronze arms. The mirrored walls were so dimmed by decades of dust that I could hardly see myself. And the face of the notorious mural on the stair landing did appear to be heavily tear-stained. On the floor, at the foot of the mural, remained three whole dried oranges and stubs of candles—no doubt an attempt to propitiate the unhappy saint. As a child, I had seen a similar offering left by one of the servants in front of another saint's picture on a shelf in our pantry.

As I stood in silence pondering the weeping and wailing that had been reported, I thought again of Father's last words. Could he have said, "I left the emeralds and everything else behind Caridad," instead of "behind *with* Caridad"? Remembering a trapdoor in my mother's bath that let plumbers in to repair the pipes, I apprehensively opened it.

Inside, I could see a black metal box forced between the wall and the pipes. No doubt this pressure had loosened the old lead pipes so that when the occupants turned on the water, a wailing sound was produced behind the mural. In addition, the pipes must have leaked and saturated the wall until apparent tears ran down the figure's face.

I could not budge the box, but with great effort I opened the lid. Inside lay three jewel cases and a leather pouch—all empty. Stunned, I sat on the steps for a long while as the sun streamed through a broken shutter illuminating the soiled and faded red wall. It seemed to me extraordinarily ironic that the place in which Father had hidden his valuables called attention to itself, that the wailing and weeping of a figure of Caridad would lead one or two peasants to a fortune in jewels.

As I left my childhood home, I closed the decaying doors as lovingly as I would tend a beloved's burial place.

The thrust of the ascent when the plane left Havana forced me heavily against my seat, as if the gravitational force of the house were drawing me back. Then as the plane leveled, I felt a great weight had been lifted from me. In revisiting Sans Souci, I had come to perceive a great reality. All possession is an illusion. Objects, property, and people are only ours for a certain time. The past is memory and the future is a dream. All we truly possess is the moment. That should be our passion, our obsession and our treasure. ■

Aleida Almendares de Villalba, author and artist, lives in Spain, where she published her autobiography La Vida Encantada *in 1994, and in Palm Beach, Florida.*

Good Works

Continued from page 62

Demolition-sale junkie Gwendolyn Books of Atherton has bought garage doors, solid wood interior doors, shutters, and hand-made red bricks that she is using to build a garden patio. "I would rather have the craftsmanship of something old," says Books. "I just can't resist the charm."

Nor can Palo Alto designer Richard Elmore. He buys steel windows and ironwork at demolition sales and incorporates them into his buildings. "I use salva[illegible]jects whenever app[illegible]ys adding that it costs [illegible] rath[illegible]han new materials [illegible]he str[illegible]ping and refinishing required. "It's not an economy measure, it's getting something you couldn't get any other way."

Gardner is getting everything but rich. Because of overhead costs he sometimes doesn't make a penny on sales. And he donates a significant portion of what he does make to a nonprofit organization that builds affordable housing for low-income families. Last year he opened a warehouse for salvaged materials in East Palo Alto, Whole House Building Supply, where he employs disadvantaged people. Gardner's ultimate fantasy: to build houses for the poor using salvage. "On the one hand you have people desperate for the materials, and on the other yo[illegible] have people throwing it away," he says.

But if anyone can build a bridg[illegible] between the two, it's Gardner. ■

For information on future sales, call House Demolition Hot Line: 650-852-9460; updated weekly. Or cruise the Website (www.driftwoodsalvage.com) for pictures of upcoming offerings. Whole House Building Supply, Building Materials Salvage, 1955 Pulgas Avenue, East Palo Alto, CA 94303; phone and fax: 650-856-0634. The warehouse is open Monday through Saturday, 1 P.M. to 6 P.M., or by appointment.



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1



2



3



4



5

1. I purchased this dress form from an antiques shop. The label says "Sontaw Bust Company, Brighton." I would like to use it to display my period costumes, but the cloth which covers the shoulders is in bad condition. Will fixing it lower the value?

V.F., Simsbury, CT

Most likely the form dates from the beginning of this century. At that time, stands used for store display often had legs weighted with iron high-button shoes, so yours was probably for sewing at home. Do not disturb the fabric on the form or alter or paint the wooden stand, as this will lower its value, which currently is around $250. Instead, create a slipcover to protect the original piece.

2. My typewriter belonged to my father-in-law, who was born in 1888. We wanted to sell it at a garage sale but friends said it should be in a museum, so we kept it. What can you tell me about it?

L.A., Middletown, OH

The first commercially successful typewriter, developed by Sholes & Glidden in the 1860s, was produced by arms maker E. Remington & Sons in the 1870s under the name Remington. Look carefully on the left directly above the keyboard, where you will find the model number 11. This model was introduced in 1910 and discontinued in 1923. Even though your typewriter is old, it is not as popular with collectors as one might believe—making it worth only $130.

3. I inherited this spinning wheel from my mother's Norwegian family. The wheel is 24 inches in diameter. Is there any way to date it?

K.A.M., Omaha, NE

Your spinning wheel has a sloped "table" and turned legs that prove it is of Scandinavian origin, but spinning wheels are very difficult to date because the same designs existed for years. This particular wheel could come from any time between 1800 and the early 20th century.

4. This spice cabinet has been in my family longer than anyone can remember. Can you tell me its age, place of origin, and possible value? The chest has ceramic drawer pulls and labels. It stands four feet high and can also hang on a wall.

L.L., Honolulu, HI

Spices were so precious in the 17th century that they were kept in locked cabinets and displayed in formal rooms. By the 19th century spices became more plentiful and the cabinets were stored in the kitchen. Your piece could have been made as early as the 1830s. The lack of turnings and the use of cherrywood suggest it came from a rural area. It would fetch $250.

5. My chair was obviously for shining shoes. The label inside says "Shynezy, H.T. Cushman Company, North Bennington, New York." Could you tell me something about it?

G.W. Lancaster, C

The Hall T. Cushman Manufacturing Company produced many types of furniture between the lat 1800s and the early 1970s including convertible pieces like your 1910 Arts & Crafts shoeshine chair Around 1900 the best-known Cushman piece was a chair that opened into a card table. Becaus unusual pieces like yours have limited appeal for collectors, it would only sell for $150.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regr that they cannot return photographs or reply to readers personally.

It's that time of year again.









The best Spring Cleaning tips

from the makers of

Lysol

Doing it right: disi

There's no question that spring cleaning is a necessary evil. No matter how much we loathe it, it's still a vital part of keeping our homes healthy.

So the makers of LYSOL® have come up with this handy guide to help you do the job – quickly, simply, and above all – right!



Step 1 Search and destroy illness-causing germs in their winter hideouts.

Did you know that mold and mildew may cause allergies? They hide out on places like mattresses and windowsills. Help prevent this from happening in the first place with **LYSOL Disinfectant Spray.** Once it's sprayed on a clean surface, it helps keep mold and mildew from returning. It also takes care of many other household intruders by killing 99.9% of germs like the cold bug, Rhinovirus, within 30 seconds. No spray works faster.

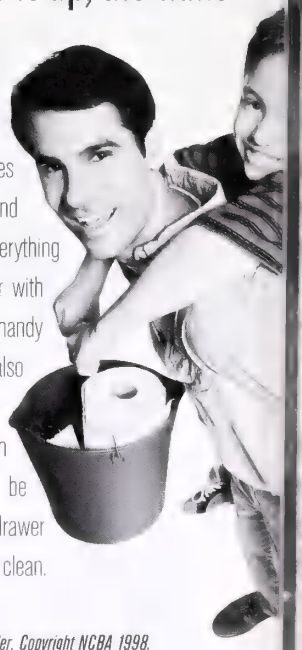
Tip: LYSOL® Crisp Linen® Scent is a great choice for deodorizing bedding, linens, and curtains.

Tip: Listeria, a dangerous bacteria that causes food poisoning, can live and multiply right in your refrigerator.* Help prevent it from spreading by disinfecting all surfaces that touch raw and cooked foods with LYSOL Antibacterial Kitchen Cleaner.



Step 2 Clear it out, clean it up, the hunt for Salmonella.

It's something everybody dreads, cleaning crowded shelves and drawers in that monstrous refrigerator. Long-neglected messes can house germs like Salmonella, E.coli, and Listeria. That's why it's important to empty everything out and give all those surfaces the once-over with **LYSOL Antibacterial Kitchen Cleaner.** Its handy trigger spray and tough grease-cutting formula also make it ideal for wiping out built-up grease and killing germs on stovetops and counters. With LYSOL Antibacterial Kitchen Cleaner you can be confident that your kitchen, from counter to drawer and from fridge to floor, receives a deep-down clean.



** National Cattlemen's Beef Association's Safe Food Backgrounder, Copyright NCBA 1998.*

ct while you clean.





Tip: Always use cleaners that disinfect. Soap and water alone do not disinfect; neither do ammonia, vinegar or baking soda.





Step3 Power out household messes that harbor germs inside and out.

To most of us, spring is a time to get out the patio furniture and clean out that garage. That's why spring cleaning doesn't stop at your door. Fortunately, there's one singular solution for any kind of tough job spring cleaning presents. From garbage pails to your kitchen floors, **LYSOL Deodorizing Cleaner** is always tougher than the task. Its strong double-detergent formula powers through greasy grime and disinfects so you can be sure to kill germs like Staphylococcus.

Step4 Surefire ways to stamp out viruses, fungus and soap scum.

Your bathroom provides the ideal damp environment for germs to live and grow winter long. So even if you think you're in there cleaning all too often, n still need that big clean. For virtually all of your bathroom surfaces, e's nothing quite like **LYSOL Country Scent™ Basin Tub & Tile Cleaner.** It not powers through soap scum, it protects your family by wiping out germs Athlete's Foot Fungus and Rotavirus, a leading cause of diarrhea. It also s prevent mold and mildew from returning. So your porcelain is shiny and bathroom is left with a fresh springtime fragrance.

Forget cleaning it. No one even wants to discuss it. So most le don't realize that the toilet can be home to repulsive s like E.coli. **LYSOL Country Scent™ Cling** is perfect for this job. s the special ability to coat the inside of the bowl while it s, disinfects and deodorizes.





Tip: When cleaning the inside of your toilet bowl, always use cleaners that are specially designed for the job. LYSOL toilet bowl cleaners make it simple to clean and disinfect underneath the rim and below the waterline.



Stamp out germs every day with a toss and a spray.



Staying ahead of germs throughout the year isn't as tough as you might think. It's simple. Toss **LYSOL Continuous Action™ Automatic Toilet Cleaner** in the tank and just flush germs away. It kills 99.9% of bowl-dwelling germs like Enterococcus.

Even the quickly spreading cold bug, Rhinovirus, is no match for **LYSOL Disinfectant Spray.** Use it on commonly touched surfaces, such as phones, faucets, doorknobs and children's toys. You can rest assured no spray works better to stop germs from running amok in your home.

Keeping mold, mildew, and soap scum from sneaking back into your shower is elementary. Spray **LYSOL Mist Away™ Daily Shower Cleaner** after every shower and that's all you have to do. It cleans on its own, preventing that yucky stuff from returning.

Tip: LYSOL Mist Away™ is safe to use on all kinds of surfaces, such as plastic, acrylic, glass, tile, and shower curtains.

For as long as spring cleaning has been around, the experts at LYSOL® have known that doing any cleaning job right means disinfecting, too. It's all part of a healthy family regimen that includes frequent handwashing, proper diet, exercise, and regular checkups.

Call 1-800-99-LYSOL for additional tips on The Healthy Home.™

Lysol
The Healthy Home™

Continued from page 190

n a food processor. Process until smooth. Place mixture in a sauté pan. Add peanuts, sugar, sweet soy sauce, water, and salt to taste. Simmer over low heat until sauce thickens, about 10 minutes. Remove pan from heat. Cool. Makes about 4 cups.

COCONUT PUDDING

- 9 tablespoons unsalted butter
- ½ teaspoon salt
- 3 tablespoons raisins, rinsed in hot water
- 2 tablespoons Myers dark rum
- 3 slices ¼-inch-thick white bread, crust removed and cubed (about ¾ cup)
- 2 cups coconut milk
- 3 eggs
- 8 tablespoons sugar
- 6 tablespoons flour
- Coconut ice cream
- Cinnamon sticks
- ¼ cup freshly shredded toasted coconut

Melt 4 tablespoons butter in a pan over ow heat. Remove pan from heat. Add salt. et aside.

Place raisins and rum in a bowl. Soak for 1 our. Set aside.

Place bread cubes and coconut milk in a bowl. Soak for 15 minutes. Set aside.

Whisk eggs and 4 tablespoons sugar together in a large bowl until pale yellow. Gently mix in melted butter, soaked raisins, and bread cube mixture.

Place flour and remaining butter and sugar in a bowl. Mix together until mixture holds together and is crumbly. Set aside.

Grease 4 one-cup ceramic ramekins with remaining butter. Evenly divide egg mixture among ramekins. Sprinkle tops with crumbly mixture. Bake in a preheated 350°F oven until browned on top and a toothpick comes out clean, about 30 minutes. Remove from oven. Cool. Invert each ramekin on a serving plate. Carefully turn right-side-up. Serve with coconut ice cream. Garnish with cinnamon sticks and toasted coconut. Serves 4.

GREEN SALAD WITH CORN FRITTERS

- ½ cup flour
- Salt and freshly ground black pepper
- 1 egg mixed with 1 tablespoon water
- 1 tablespoon soy sauce
- 1 tablespoon sesame oil
- 2 tablespoons julienned carrots
- 2 tablespoons julienned leeks
- 2 tablespoons julienned green cabbage
- 2 tablespoons julienned red chili peppers
- 2 tablespoons bean sprouts
- ½ cup corn kernels
- 2 cups peanut or corn oil
- ½ pound mixed greens
- 1 cup bottled Asian sweet and sour sauce

Mix flour, salt and pepper to taste, egg mixture, soy sauce, and sesame oil together in a bowl. Cover with plastic wrap. Set aside for 2 hours.

Place carrots, leeks, cabbage, peppers, bean sprouts, and corn together in a bowl. Fold vegetables into batter.

Heat peanut oil in a heavy frying pan over medium-high heat until a deep-frying thermometer reads 375°F. Drop a few generous tablespoonfuls of vegetable mixture into oil. Fry until golden brown and crisp on underside, about 1 minute. Turn over and repeat process. Remove fritters with a slotted spoon. Drain on paper towels. Repeat process with remaining batter. Makes about 10 fritters.

Evenly divide greens among 5 salad plates. Top with fritters. Serve with sweet and sour sauce. Serves 5. ■

The Reynolds Kitchens Home Economists

"Reynolds Quick & Easy Packet Cooking, a new way to make a delicious home-cooked meal."

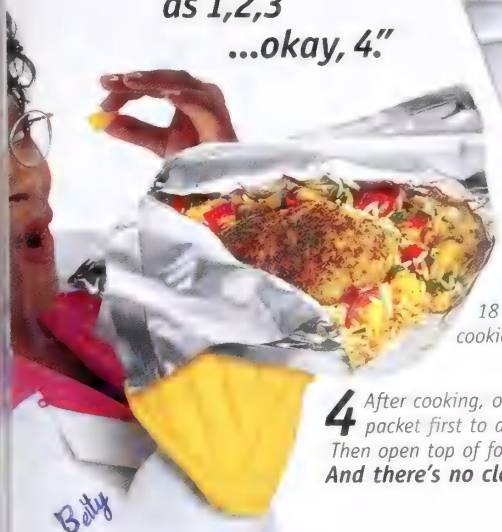




1 Center ingredients on a sheet of Reynolds Wrap® Heavy Duty Aluminum Foil.

2 Bring up foil sides. Double fold top and ends to seal, leaving room for heat circulation inside.

"And simple as 1,2,3 ...okay, 4."



3 Grill 16 to 20 minutes in covered grill OR bake 18 to 22 minutes on a cookie sheet in oven.

4 After cooking, open end of foil packet first to allow steam to escape. Then open top of foil packet and enjoy. And there's no clean-up!

Betty

Caribbean Chicken

- 4 sheets (12 x 18-inches each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil
- 4 cups cooked rice
- 1 medium red bell pepper, chopped
- 1/4 cup chopped green onions
- 1/4 cup flaked coconut
- 1 can (15 oz.) pineapple tidbits in pineapple juice, undrained
- 2 tablespoons packed brown sugar
- 3 tablespoons lime juice
- 4 boneless, skinless chicken breast halves (1 to 1 1/4 lbs.)
- 1 tablespoon Caribbean jerk seasoning

PREHEAT grill to medium-high or oven to 450°F. Spray sheets of Reynolds Wrap Everyday Heavy Duty Aluminum Foil with nonstick cooking spray. **COMBINE** rice, red pepper, onions, coconut, pineapple, brown sugar and lime juice. Center one-fourth of rice mixture on each foil sheet. Rub jerk seasoning over chicken; place on top of rice. Bring up foil sides. Double fold top and ends to seal, leaving room for heat circulation inside. Repeat to make four packets. **GRILL** 16 to 20 minutes in covered grill OR bake 18 to 22 minutes on a cookie sheet in oven. Makes 4 servings.

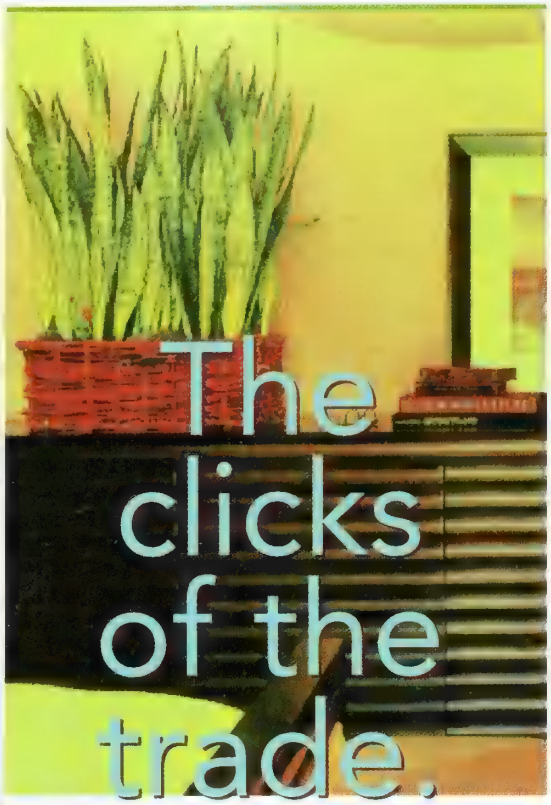
NUTRITION: Per serving: 494 calories, 29 grams protein, 73 grams carbohydrate, 9 grams fat (17% total calories), 74 milligrams cholesterol, 303 milligrams sodium.

For more recipes and tips, call 1-800-745-4000, or visit www.reynoldskitchens.com

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Pretty," pages 138 to 145.

50 SAVOIR-FAIRE *Designer:* **David Kleinberg,** 330 E. 59 St., 5 Fl., New York 10022; 212-754-9500.

58 ONE SINGULAR SENSATION **SOFA exhibit,** for tickets: 800-563-7632. **Chandelier** by Dan Dailey—Leo Kaplan Modern (R), 41 E. 57 St., 7 Fl., New York 10022; 212-872-1616. **Corten steel arbor** by Paul Knoblauch—John Elder Gallery, 529 W. 20 St., Ste. 7W, New York 10011; 212-462-2600. **Vessel** by Bennett Bean—Barry Friedman Ltd., 32 E. 67 St., New York 10021; 212-794-8950. **Dining table** by James Scribner—John Elder Gallery, see above. **Bowl** by Cheryl Williams. **Rustic Furniture** by Daniel Mack—Ferrin Gallery, 179 Main St., Northampton, MA 01060; 413-586-4512.

68 PLOTS AND PLANS *Wave Hill Chairs:* $160/chair, $10/plans. Call 718-549-3200, ext. 234. *Nurseries:* **Heronswood Nursery Ltd.,** 7530 NE 288 St., Kingston, WA 98346; 360-297-4172. Catalog, $5. **Arrowhead Alpines,** PO Box 857, Fowlerville, MI 48836; 517-223-3581.

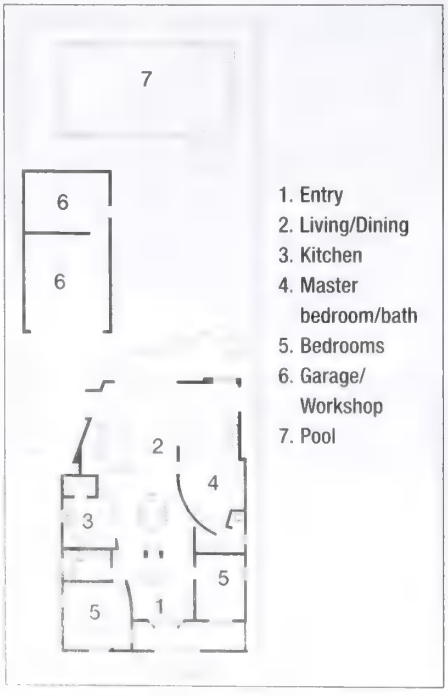
90 MINDING HIS MANNERS "Hugh Newell Jacobsen, Architect, A Retrospective," through Aug. 15, 1999. National Building Museum, 401 F St. NW, Washington, DC 20001; 202-272-2448. Open Mon. through Sat., 10 A.M. to 4 P.M.; Sun., 12 to 4 P.M.

94 ARTFUL DINERS *International Fine Art Fair,* 7th Regiment Armory, Park Ave. So. at 67 St., New York; 212-642-8572. *Dates:* May 7–May 12.

116 AT LIBERTY *Architect:* **Kass & Associates,** 2201 Pennsylvania Ave., Philadelphia, PA 19130; 215-665-9140. *Landscape design:* Robert J. Bedell, ASLA, 138 Upland Terrace, Bala Cynwyd, PA 19004; 610-664-3569. *Builder:* Dan Collmann, RD2, Box 150E, Elverson, PA 19520; 610-286-7829.

118 MAKING THE CUT *Designer:* **Jonathan Schofield,** 260 Norman Ave., Brooklyn, NY 11227; 718-349-3614.

120 THE CHEF'S SPECIAL **See plan below.** *Architect:* **Regina Pizzinini,** Leon Luxemburg, 2828 Donald Douglas Loop N. #27, Santa Monica, CA 90405; 310-452-9667. *Project Architect:* Tryggvi Thorsteinsson. *Contractor:* Sami's Carpentry & Remodeling, 9831 Corbin Ave., Northridge, CA 91324; 818-700-0089. **House size:** 1600 sq. ft. **Lot size:** 150' x 50'. *Exterior materials:* **Paint,** custom color—Pratt & Lambert (M); 800-289-7728. *Kitchen:* **Barstools,** Bombo by Stefano Giovannoni, $480—IN-EX (R,T), 1431-B Colorado Ave., Santa Monica, CA 90404; 310-393-4948. **Refrigerator**—Sub-Zero (M); 800-222-7820. **Range**—Viking (M); 601-455-1200. **Lighting** by Ingo Maurer—Luminaire (R,T); 800-494-4358. *Dining room:* **Chandelier,** Murano glass—Barovier & Toso (M); http://www2.barovier.com/barovier.htm



138 WHAT'S PRETTY NOW *Pages 138 to 145: Fabrics from top.* **Hinton Texture,** powder blue, N-270-05—Christopher Norman (T); 212-644-4100. **Large candy stripe,** 33646-1 charcoal and ivory—Clarence House (T); 212-752-2890. **Palace Stripe** in French Blue—Hinson (T); 212-688-5530. **Lincoln,** #2061-03—Colefax & Fowler (T); 212-753-4488. **Baccarat Silk,** powder blue, by Mulberry—Lee Jofa (T); 212-688-0444. **Easton Stripe** # 1S103-2—Carleton V, see above. **#16878-5**—Kravet (T); 212-421-6363. **Lawna** #PR8278/1 **Cambric** #PR8229/1—Sanderson (T); 212-319-7220. **Cristo** #FI541-12, 100% silk—Osborne & Little (T); 212-751-3330. **Mr. A's Tattersall**—Carleton V (T); 212-355-4525. **Greta** oyster—Waverly (T); 212-213-7900. *Page 139:* **Maurice side chair**—Avanti Furniture Corp. (T); 516-293-8220. **Fabri** Hagen #26380-001—Scalamandré (T); 212-980-3888. **Italian upholstered side chair**—John Rosselli & Associates (T); 212-593-2060. **Fabric,** Taffetas Carreaux in peach—Old World Weavers (T); 212-355-7186. **Corinthian in gesso finish**—Avanti, see above. **Fabric,** Paloma Stripe in slate blue—Schumacher (T); 212-213-7900. **Jacques Grange side chair** $2,000—John Widdicomb (R); 800-847-9433. **Fabric,** Soph in glacie—Waverly, see above. **Louis XVI chair,** 21" w., 38" h 18" d.—Julia Gray (T); 212-223-4454. **Fabric,** Bowknot lin in wedgwood—Travers (T); 212-888-7900. **Gustavian Klism chair**—Niermann Weeks, see above. **Fabric,** Candy Ca stripe—Stroheim & Romann (T); 212-486-1500. **La Falai dining side chair**—Niermann Weeks (T); 212-319-7979. **Fa ric,** Linette taffeta stripe—Brunschwig & Fils (T); 212-83 7878. *Living room:* **Paint,** #1528—Benjamin Moore (M 800-672-4686. **Curtains,** Dawn #HC76264, Henry Cassen s taffeta—Decorators Walk (T); 212-319-7100. **Wall sconce** Rinaldi #0796C—Niermann Weeks (T); 212-319-7979. **Cor pote**—William Yeoward (R); 800-818-8484. **Photographs** Yancy Richardson, 212-343-1255; Winter Works on Paper, 21 486-9013. **Loveseat,** #1844-00, **fabric,** #1349-10/1349- $2,360; **ottoman,** #5018-89, **fabric,** #1349-41, $1,010—Hic ory Chair (M); 800-349-4579. **Saarinen side table,** $450—F House (R), 133 Wooster St., New York 10003; 212-539-22 **Vases,** from $56—Troy (R), 138 Greene St., New York 100 212-941-4777. **Upholstered armchair,** #W-105; **fabric,** #C 201-11 Dubarry Stripe, taupe/ivory—Christopher Norman (T 212-644-4100. **Cube,** custom, $190—Salon Moderne (R), Lafayette St., New York 10012; 212-219-3439. **Cube fabr** Fougère on Hessian #BR96970001—Old World Weavers (T 212-355-7186. **Open-arm chair,** #W103; **fabric,** #A2-103- Bagatelle small stripe, beige—Christopher Norman, see abo **Side chair,** Jacquet—Profiles (T); 212-689-1807. **Fabric,** M sai #4465-92—Manuel Canovas (T); 212-752-9588. **Tray ottoman,** $160—Intérieurs (R), 114 Wooster St., New Yo 10012; 212-343-0800. **Decanter,** Bubbles, $400—Cristal Sa Louis (R); 800-238-5522. **Marble sculpture**—Sonja Gilk 804-293-3949. **Coffeepot,** $106; **Teacups with saucers,** $ **dessert plate,** $24, Dynasty—Lalique (M); 800-993-25 **Dinner plates,** Fontainebleu, $320/ea.—Bernardaud (M); 8 884-7775. **Bar**—Profiles, see above. **Glass decanters and pit ers**—Côté France (T); 212-684-0707. **White vase,** $2,2 **bowl,** $850—Lin Weinberg (R), 84 Wooster St., New Yo 10012; 212-219-3022. **Footed bowl,** $86—Troy, see above. *Li ng room:* **Curtain fabric,** Talma in ivoire—Manuel Canov (T); 212-752-9588. **New Classics C-leg dining table** by Sa Zook for New Classic—Holly Hunt (T); 212-755-6555. **It ian Rialto dining chair** in leather—Niermann Weeks, above. **Maurice side chairs**—Avanti, see above. **Floral fab** Kingswood, #E8772, by Ramm, Son & Crocker—Beacon H (T); 212-421-1200. **Candy stripe fabric**—Clarence House, above. **Louis-Philippe fall-front secretary,** $7,414—Gra (R); 800-GRANGE-1. **Paris porcelain vases** $600-$80 Sentimento (R), 306 E. 61 St., New York 10022; 212-750-31 **Cosmos highballs** by Olivier Gagnère, crystal, $90/ea Cristal Saint-Louis (M); 800-238-5522. **Cardinal** Silver-pla flatware, $390/5-pc. setting by Puiforcat—Lalique, see abo **White Italian vase,** $350—Troy (R), 138 Greene St., N York 10013; 212-941-4777. **Tricia round mirror,** $2,500—A (R), 132 Spring St., New York 10012; 212-966-1500. **Antic clock,** $2,700; **Roman plaque** $1,500/set of 8—John Ross International (R,T); 212-727-2252. **Monticello cordial,** l crystal, $28/ea.—MoMA stores; 800-662-3397. **Brown Mill oues dinner plates,** $55.75/ea.; **pistachio Milleroues w paysage,** $84.50/ea.—A La Maison (R), 1078 Madison Av New York 10028; 212-396-1020. **Plaster beaded medallio** $30; **plaster linear medallion,** $65—Architectural Sculpt and Restoration (R), 242 Lafayette St., New York 10012; 2 431-5873. **Curtain rods**—Gracious Home (R), 1992 Broadw New York 10023; 212-231-7800. *Bedroom:* **Wall color,** #145 Benjamin Moore (R); 800-672-4686. Floor color, Cindel Cabot (M); 800-US-STAIN. **Armoire, French daybed**—C France (T); 212-684-0707. **Fabric on bolster,** Segovia #1412 blush—Grey Watkins (T); 212-755-6700. **Fringed duvet co** in armoire, Scaramouche #846481—Nobilis (T); 800-4 6670. **Abigail ottoman** in 89-131 silk, trim 83-C11, $1,208 (fabric)—Dapha, a subsidiary of Baker, Knapp & Tubbs; 8 284-4063. **Blake Simpson side table,** $1,155—Troy, see abo **Robsjohn-Gibbings lamp**—Hinson (T); 212-688-5538. **E sconce**—Espace Trianon (T);

(Continued on page 2



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212-317-8909. **Fabric on chair,** Scaramouche—Nobilis, see above. **Nichole rosebud sheer pillow in primrose,** $56—Waverly (R); 800-423-5881. **Standard pillowcase with pink trim**—Area (R); 212-924-7084. **Topazio white pillowcase** with pink scalloped edge—Christopher Norman (T); 212-644-4100. **Sorgenfri desk**—Country Swedish (T); 212-838-1976. **Mount Vernon desk chair,** #8025-11, $830—Hickory Chair, see above. **Fabric on chair,** Faille Toccata in eglantine—Old World Weavers, see above. **Slipcover on chair,** Fan leaf on gold silk #BRDXO4001—Old World Weavers, see above. **Cut crystal and silver plate inkwell,** $600; **sterling-silver footed box,** $2,250; **Paris porcelain vases,** $600-$800—Sentimento, see above. **Opalescent bud vase,** $165—Aero, see above.

146 PRETTY & GRAND *Pages 146 to 153: Designer:* **Carole Douglass;** 212-876-0906. *Decorative wall painter:* Corinne Gilbert; 212-642-5206. *Architect.* **David Mann,** 122 E. 55 St., New York 10022; 212-644-6416. *Designer:* **José Carlino** of Bunny Williams, Inc., 306 E. 61 St., 5 Fl., New York 10021; 212-207-4040. **Plants and outdoor furniture**—**Roger Miller,** Roger Miller Gardens; 212-662-6142. *Living room:* **Large Venetian mirror**—John Rosselli, Ltd. (R,T); 212-737-2252. **Pr. of French fauteuils**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York; 212-410-2702. **Armchair fabric,** Chambord taffeta, gold and black stripe, #C250108; 212-644-4100—Christoper Norman Inc. (T); 212-644-4100. **Striped reproduction chair**—Charlotte Moss & Co. (T); 212-772-6244. **Pillows fabric** by Rubelli—Le Décor Français (R,T); 212-734-0032. **Sofa fabric,** Wellington—Shyam Ahuja (R,T); 212-644-5910. *Dining room:* **Console**—John Rosselli, see above. **13th-c. French mirror**—Betty Jane Bart, see above. **Camelback plaid chair,** Sonoma—Crate & Barrel (R); for stores: 800-323-5461. **Hepplewhite wheelback reproduction chairs**—John Rosselli Ltd., see above. **Balloon shades,** Rivoli plaid taffeta, café/ecru, #C280104—Christopher Norman, see above. **19th-c. chandelier**—Rose Cumming Ltd. (T); 212-758-0844. **Ottoman Empire engraving series**—Juan Portela and Andrew Frank Decorative Arts (R,T), 921 Lincoln Rd., Miami Beach, FL 33139; 305-531-8585. **Painted table**—Coconut Co. (R,T); 212-539-1940. *Library:* **Desk,** reclaimed teak—Coconut, see above. **Wing chair**—George Smith (R,T), 76 Greene St., New York 10012; 941-1212. **Curtain fabric,** Compagnie des Indes—Clarence House (T); 212-752-2890. **Ottoman**—Pottery Barn (R, MO); 800-922-5507. *Dressing room & office:* **Arched niche with closets**—Nasser Nakib Architect, 306 E. 61 St., 5 Fl., New York 10021; 212-759-1515. **Star sconces**—Lars Bolander Ltd. (R), 5 Toilsome Lane, East Hampton, New York 11937; 516-329-3400 and 375 S. Country Rd., Palm Beach, FL 33480. **Tufted chairs**—Crate & Barrel, see above. **Table skirt fabric,** floral toile, #1312-02—Cowtan & Tout (T); 212-647-6900. *Guest room:* **Fabric on walls,** blue & white Toile Venetienne—Travers (T); 212-888-7900. **Pineapple lamps**—Crate & Barrel, see above. **Toile pillow**—The Monogram Shop (R), 11 Newtown Lane, East Hampton, New York 11937; 516-329-3379. *Master bedroom:* **Pencil-post bed**—Spiegel (MO); 800-345-4500. **Curtains,** outdoor burlap—Dazian Fabrics (R), 423 W. 55 St., New York; 212-307-7800. **Wicker chairs**—Crate & Barrel, see above.

154 PRETTY AND YOUNG *Pages 154 to 161: Designer:* **Lynn Morgan,** Lynn Morgan Design, 19 Hilltop Rd., So. Norwalk, CT 06854; 203-854-5037. *Architect:* Bruce Beinfield, Beinfield Wagner Architects; 203-838-5789. *Contractor:* Brian Cleary, Brian Cleary Building & Remodeling; 203-227-2628. *Landscape designer:* Susie Littlefield; 203-655-6237. *Faux painting:* **Venetian plaster walls, white washed floors, distressed doors** by Douglas Wilson—Douglas Wilson, Ltd. (T); 212-794-0896. *Living room:* **Solid pillow fabric,** chartreuse—Decorators Walk (T); 212-319-7100. **Vintage fabrics**—Country Cottage Gifts (R,T); 860-688-1450. **Round gold mirror**—John Rosselli (T); 212-593-2060. **Lattice planters**—Pickets (R), 1894 Bronson Rd., Fairfield, CT 06430; 203-254-0012. **Paintings** by Susan Harris—Lynn Morgan Design, see above. *Family room:* **Urns**—Treillage (R,T), 418 E. 75 St., New York 10021; 212-535-2288. **President's chair,** 7765-63F—Palecek (M); 800-274-7730. **Book stand**—Linherr Hollingsworth (R,T); 203-655-8699. *Kitchen:* **Oven**—Viking (M); 800-467-2643. **Cabinets,** custom—Howard Smith Design; 413-535-5028. *Bedroom:* **Quilt**—Chambers (M); 800-334-9790. **Chairs,** vintage rattan—Henry Lehr Home & Garden Shop (R,T), 21 Main St., Westport, CT 06880; 203-221-1353. *Dining area:* **Table,** Liselund; **chairs,** Gotland—Country Swedish (T); 212-838-1976. **Sideboard**—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390. **Roman shades, slipcovers, pillows**—Deloris Toone (R,T); 718-671-1286. **Seat cushion fabric,** vintage—Country Cottage Findings, see above. **Oval mirror, chandelier, wooden basket**—Treillage, see above. **Sconces**—Bungalow (R), 4 Sconset Square, Westport, CT 06880; 203-227-4406.

162 HEART OF LIGHTNESS *Pages 162 to 167: Designer:* **Ken Foreman Interiors,** 105 Duane St., New York 10012; 212-566-4626. **Construction**—Bronx Builders; Wooster St., New York 10012; 212-343-3000. **Lighting consultation**—GL Lites#On; 212-534-6363. *Dining room:* **Sliding panels,** Solar Veil—DFB (M); 718-729-8310. **Chairs,** Franzolini—Knoll (R), [illegible] Wooster St., New York 10012; 212-343-3000. **Rug** by [illegible]Chilowich—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **White cabinet,** Universal System by Jasper Morrison for Cappellini; **Chair,** in background—Cappellini Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **China,** Palmyre—Bernardaud (M); for stores: 800-884-7775. **Crystal,** Illusion—Orrefors (M); for stores: 800-351-9842. **Silver,** Albi—Christofle (M); for stores: 800-796-6886. **Etchings,** *Russian Olive Trees*—Deborah Freedman, 212-925-0411. *Living room:* **Water buffalo hide woven chair; sofa**—B & B Italia (T); 212-758-4046. **Rug**—Patterson Flynn, Martin & Manges, Inc. (T); 212-688-7700. *Kitchen:* **Cabinets,** Siematic stainless, custom. **Dishwasher**—Gaggenau (M); 800-828-9165. **Faucet**—Kroin; 617-492-4000. **Light fixture**—GL Lites#On, see above. **Tile**—Nemo Tile (R), 48 E. 3 St., New York 10010; 212-505- 0009. **Toaster,** Dualit (M)—Zabars (R), 212-787-2000. *Family room:* **Sofa fabric**—Knoll, see above. **Lamp,** Santa & Cole; **chair,** Y's chair; **Terano Woodgate table**—Modern Age, see above. **Vase**—Nambé (R), 800-443-0339. **Carpet**—Innovations in Wallcoverings, Inc. (T); 212-308-1179. **Wall unit,** custom—Bronx Builders, see above. **Paint,** Foam, Pratt & Lambert—Janovic Plaza (R); for stores: 800-772-5381. *Master bedroom:* **Bed,** Jasper Morrison for Cappellini; **wall lamps,** Santa & Cole—Modern Age, see above. **Bedding**—Ikea (R); for stores: 800-434-4532. **Side table,** Kartell; **vases,** Jasper Morrison—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Wire base table,** Eames—Herman Miller (R), 800-646-4400. **Television**—Mitsubishi (M), 800-843-2515. **Wall covering,** silk wallpaper—Donghia (T), 800-DONGHIA. *Bathroom:* **Tub**—WaterWorks (R); for stores: 800-899-6757. **Vase**—Ikea, see above. **Stone,** Limestone—Stone Source (T); 212-979-6400. **Faucet**—Kroin, see above.

168 BREAKING THE MOLD *Pages 168 to 173:* The American Craft Museum, 40 W. 53 St., New York 10019; 212-956-3535. For prices and to order porcelain contact: **Manufacture de Sèvres;** 011-331-45-34-3400. Fax: 011-331-45-34-3224.

174 SHE WALKS IN BEAUTY *Pages 174 to 179:* **Old Westbury Gardens,** 60 Post Rd., PO Box 430, Old Westbury, NY 11568; 516-333-0048. Open every day except Tuesday from Apr. 24–Dec. 15. Hours: 10 A.M. until 5 P.M.

180 NO DISTRACTIONS *Pages 180 to 185. Architect:* **Morrison Seifert Murphy,** 1400 Turtle Creek Blvd., Ste. 165, Dallas, TX 75207; 214-651-0700. *Project architect:* Lionel Morrison FAIA. *Landscape architect:* Steve Levine, owner. *Designer:* Morrison Seifert Murphy, see above. *Contractor:* Travis and Travis, 2618 Bomar, Dallas, TX 75235; 214-358-4308. **House size:** 3,200 sq. ft. **Lot size:** 135' x 250'. *Exterior materials:* 2x6 framing, stucco sheathing, 1" Exterior Finish & Insulating System. **Roof,** standing seam galvanized steel, paint grip finish. **Exterior paint,** architect's custom white—StoCorp Finish System (M); 800-221-2397. *Interior materials:* ⅝" wall board, batt insulation. **Windows**—Thermal Windows (M); 214-638-5885. **Doors,** 1¾"solid core, Masonite face—Texas Door and Trim (M); 214-342-9393. **Floors,** concrete foundation, clear sealer. **Cabinets,** custom oak veneer, designed by Lionel Morrison—Steve Irvan, cabinet maker; fax: 214-537-0628. **Paint:** Seed Pearl—Pratt & Lambert (M); 800-289-7728. **Lighting:** Lightolier (M); 800-215-1068. **Hardware,** Omnia—Lawrence Phipps & Company (R,T), 539 Park Lane, Richardson, TX 75081; 972-231-0041. **Fireplace,** designed by Lionel Morrison, Texas limestone facing—American Limestone Company (M), 214-747-2636. *Dining area:* **Table,** Le Corbusier by Cassina—Scott+Cooner, (R,T), 1400 Turtle Creek Blvd., Ste. 100, Dallas, TX 75207; 214-748-9839. **Photograph,** hand-tinted, Ann Stautberg—Barry Whistler Gallery (R,T), 2909-B Carlton, Dallas, TX 75226; 214-939-0242. *Living room:* **Chairs,** Le Corbusier LDI; **coffee table,** Tobia Scarpa, black granite—Cassina—Scott+Cooner, Inc., see above. **Carpet,** custom designer—Interior Resources (T); 214-744-5740. *Kitchen:* **Refrigerator,** #550—Sub-Zero (M); 800-222-7820. **Cooktop, ovens, dishwasher**—Gaggenau (M); 800-828-9165. **Plumbing fittings**—Kroin (M); 617-492-4000. *Bathroom:* **Floors**—Texas Stone and Tile (M); 214-358-4698. **Fixtures**—Kohler (M), 800-4KOHLER. **Plumbing fittings**—Kroin, see above. *Master bedroom:* **Eames lounge chair and ottoman**—Herman Miller (M); 800-646-4400.

186 A BALINESE FEAST *Pages 186 to 189: Asian ingredients*—SoHo Provisions (R, MO), 518 Broadway, New York 10012; 212-334-4311. The Spice Merchant (MO); 800-551-5999. **Hotel and restaurant:** Four Seasons Resort, Bali Sayan, Bali, Indonesia 80571; 011-62-361-977-577; fax: 011-62-361-977-588.

CORRECTIONS

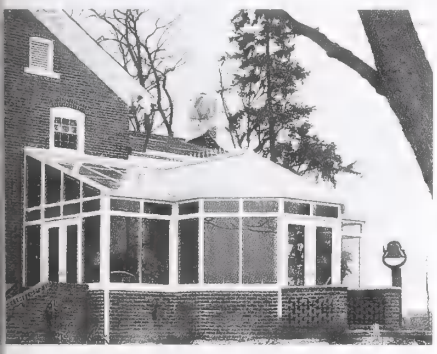
In the story "Suspended Animation" on page 72 of the March 1999 issue, the design of the yellow lanterns featured was incorrectly attributed. They were designed by Calvin Tsao and Zack McKown in partnership with Thomas Boog.

In the story "Pithy Plots," on page 40 of the March 1999 issue, the photography credit was inadvertently omitted. The photographer is Derek Fell.



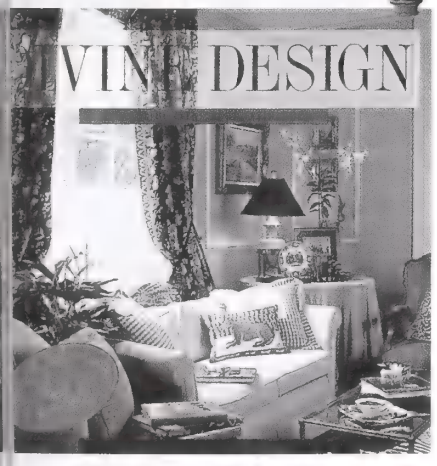
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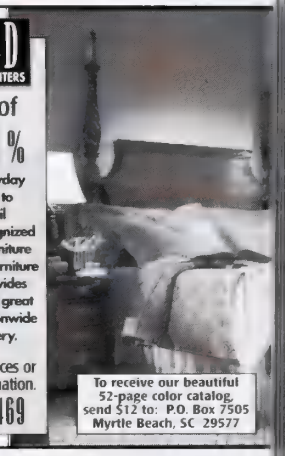
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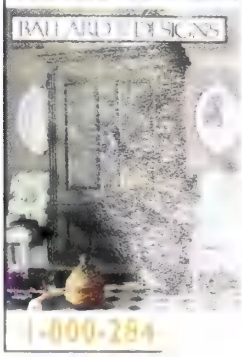


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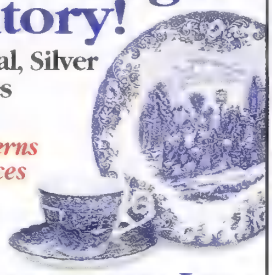


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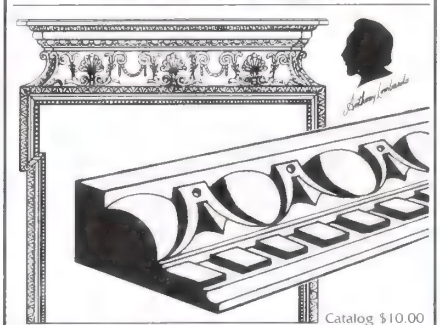
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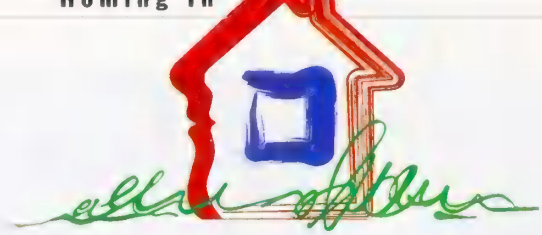
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MAKING IT

BY PHYLLIS THEROUX

Twelve years ago I walked by a garage sale and was inexplicably drawn to a large block of ceramic clay selling for $2. Ceramics has never interested me, I had no desire to be a potter, and as I trudged home with the five-pound bag in tow I wasn't sure why I had bought it, except that it seemed like a lot of clay for the money. Yet the minute I dug my fingers into the soft, cool material I felt my hands rejoice—as if they had longed for their entire life to be mixed up with the stuff.

There is something mysterious about the way one's hands fill with desire to do something creative and then, just as suddenly, lose the impetus, as if they have a mind of their own and want to get busy with something else. My discovery of clay was not the beginning of a lifelong passion, only a diversion that I had some talent for but not enough to keep me fastened to it. Like the piano.

When I was in the 7th grade I heard the "Moonlight Sonata" for the first time, and what had formerly been a shiny black box to play Chopsticks upon became the instrument of my release. I spent hours playing arpeggios, pounding up and down the scale in octaves and leaning upon a single note until it disappeared in the silence. But eventually my hands wandered off the keyboard, wanting, more than anything else, to hold a pen.

Writing became my profession. But my hands don't tingle when I do it. They tingle when I stop and feel something real between my fingers—like a piece of satin ribbon, or a swatch of flannel. About the time I took up writing, I also took up quilting, although if you think I am talking about museum-quality work you are mixing up my quilts with the reason that so many people are afraid to make them. High standards. Difficult designs. Endless hours, even years, of work before the final product is fit to spread upon a bed. The quilts I make can be run up on a sewing machine overnight.

The pattern never varies. I cut out as many squares as needed for the size quilt I want. Then I arrange them in a pattern that appeals to me and sew them together. This gives me the quilt cover, which I then sew on top of something like an old blanket for warmth. Next I cut out the quilt bottom and sew it right-side down on top of the quilt cover and blanket, leaving one end open. Finally, I pull the quilt right-side out, like a pillowcase, and hem the open edge shut. The quilt is done.

This is, I confess, hurrying you through a process which on one level is years in the making. It takes time to build up an inventory of old clothes and linens to chose from, and when I select my quilt pieces I want to be sure that they are not only individually pleasing to my eye but relate well to each other, like dinner guests around a table. If there is any waiting involved it is in the gathering process, which I am currently undergoing again.

For me, a quilt is like an essay. I have to have a good reason to go to the trouble of creating one, which my daughter recently gave me—a nine-pound, five-ounce granddaughter. As I sift through a wooden box of old nightgowns, curtains and dresses, I am looking for just the right materials, like words, to stitch together. She must have something soft, lightweight, and rosy, so that when the sun fills up her crib she will be happy looking at the colors.

I have not yet made my final decisions, but a heap of possibilities grows before me—a Laura Ashley skirt full of primroses, a pink-and-white-striped nightgown, the final remnant of a pair of heavy red velvet curtains I made 25 years ago to hang across the entrance to the living room to keep the heat from escaping upstairs. Those velvet curtains have turned up in at least a dozen quilts so far, but when they were still intact they doubled as a stage curtain and my daughter used to poke her head between the folds when she did skits with her little brother. Now her daughter will lay her head upon the same material.

My hands ache to hold my faraway granddaughter, but I am diverting that energy into making her quilt instead. It will be imperfect but warm. Your quilts will be different, but if you throw your heart into them, they will resemble you. ■

Phyllis Theroux is returning to Italy in October to teach several one- and two-week writing seminars at Spannocchia, a restored 16th-century Tuscan villa on a 1,300-acre farm and wildlife preserve near Siena. For information, call 540-373-3045.

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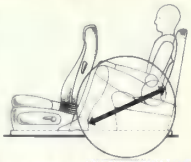
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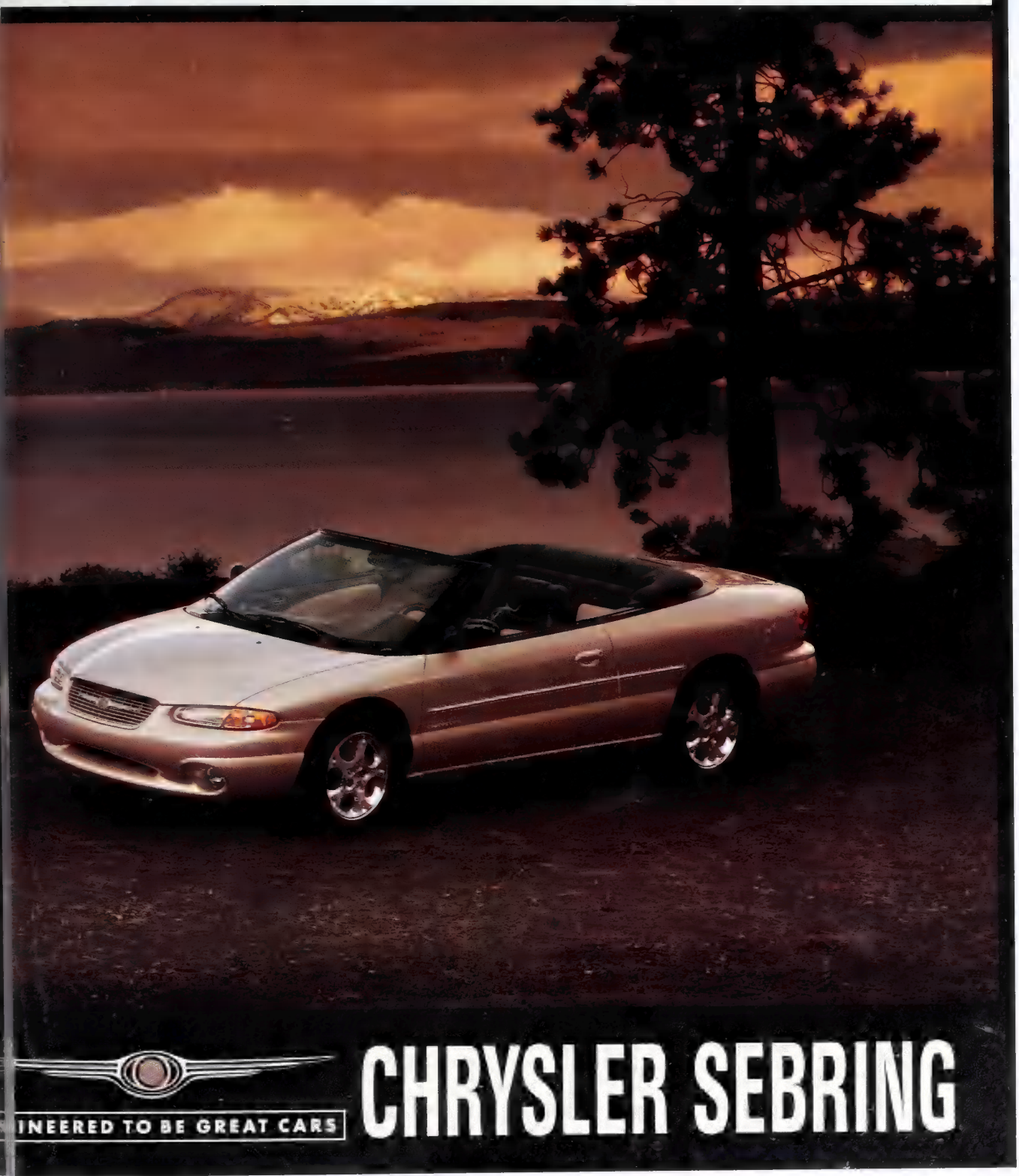
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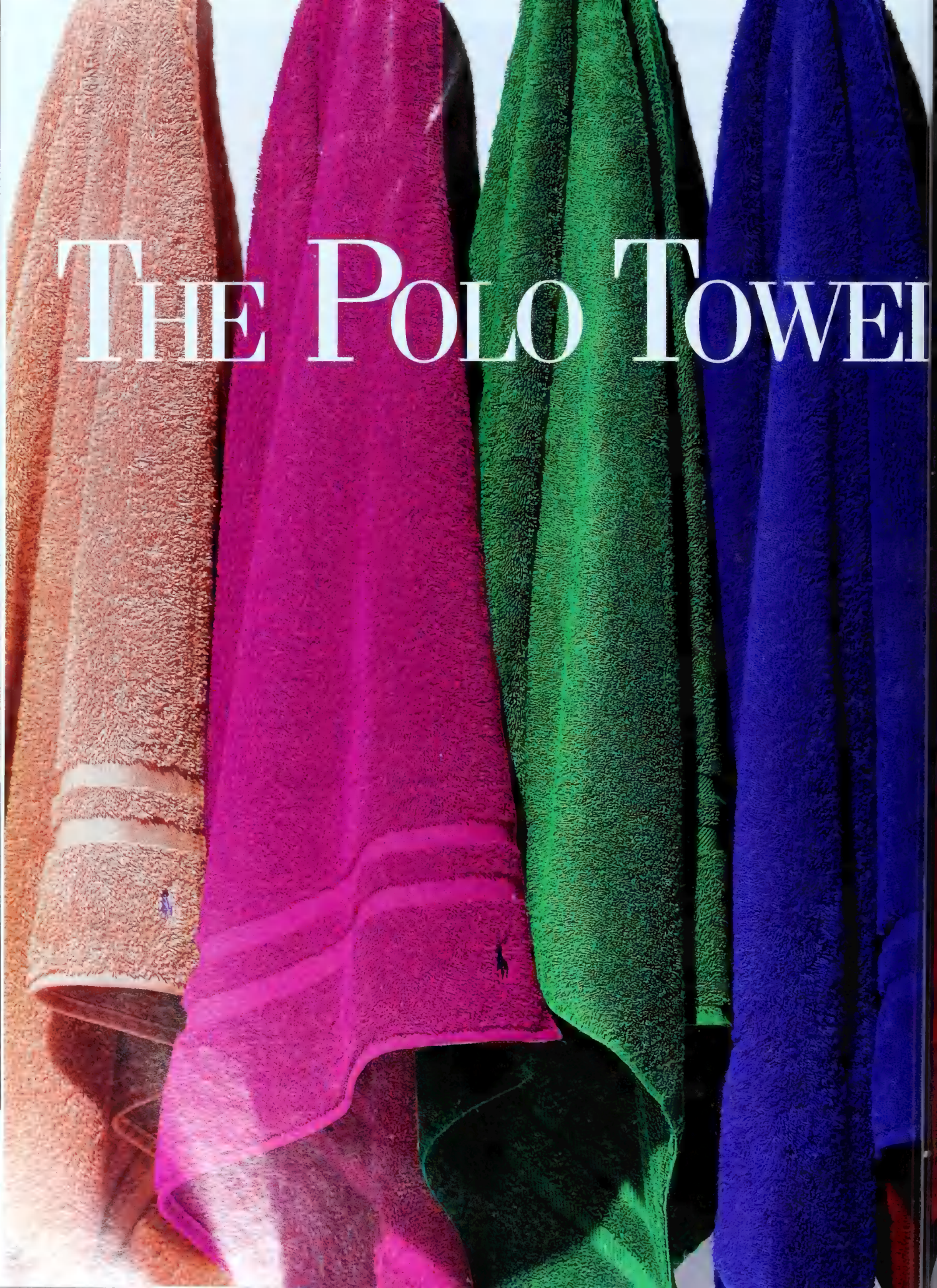
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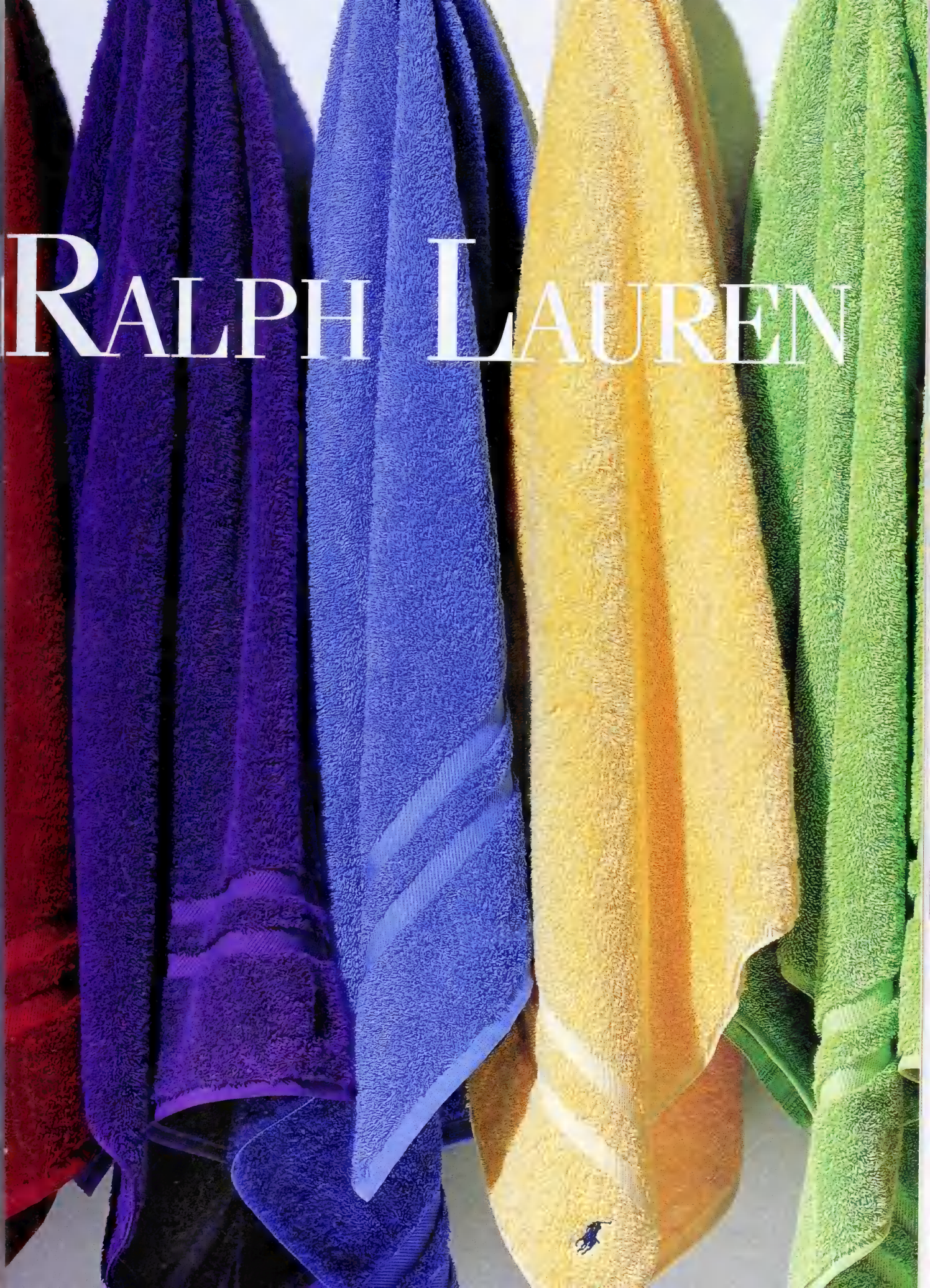
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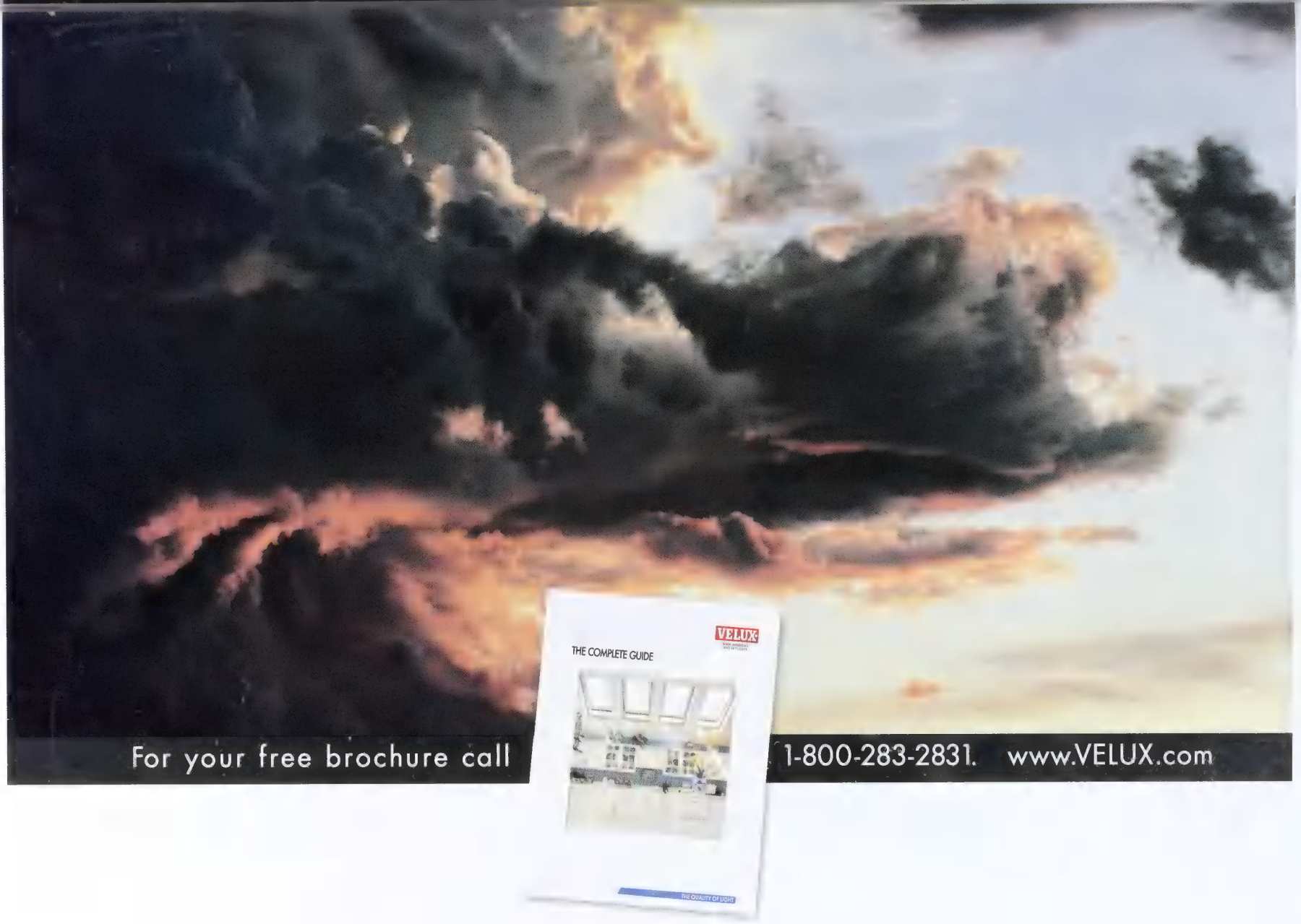
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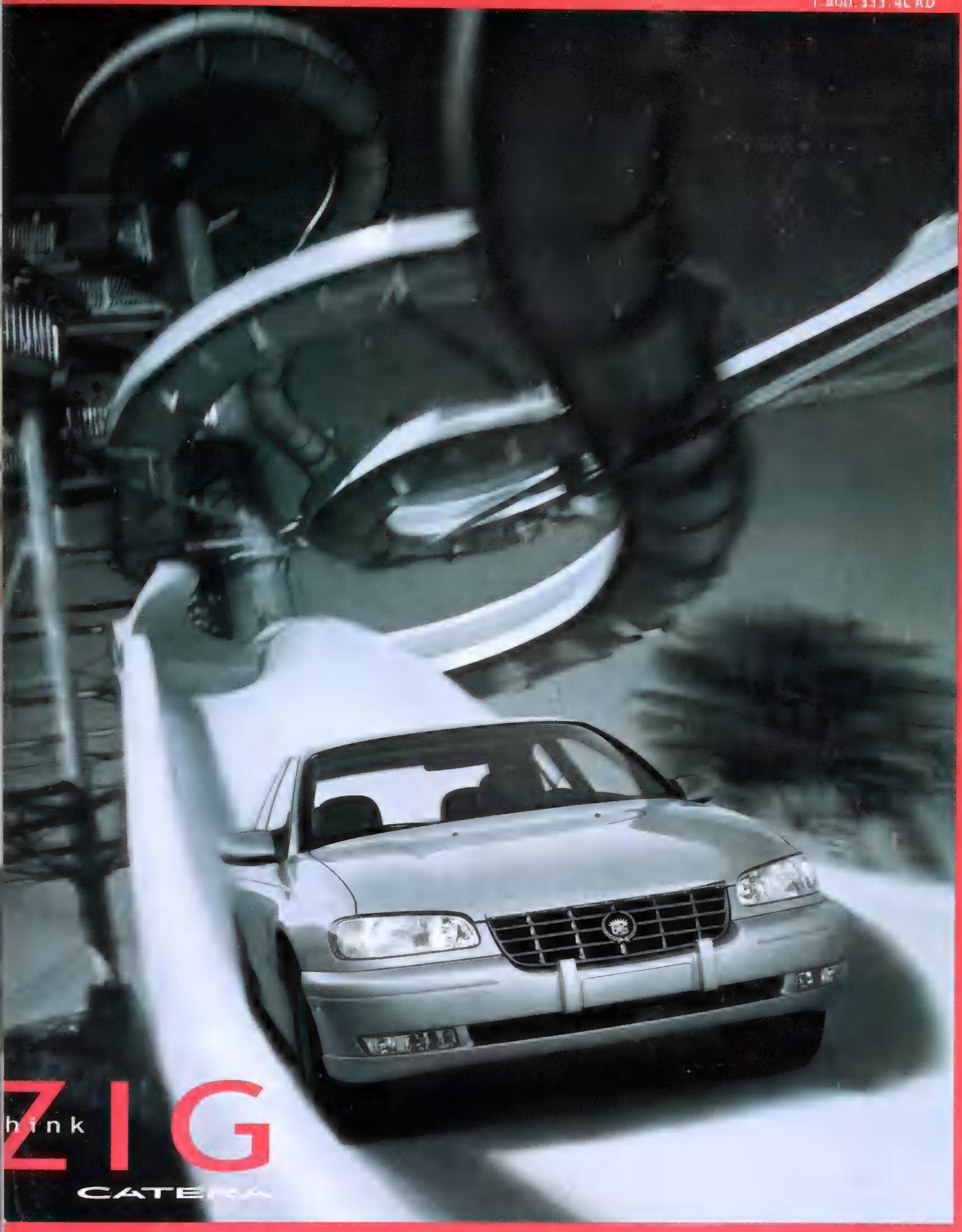
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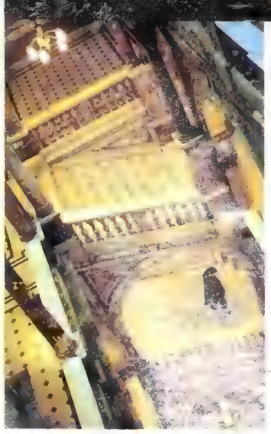
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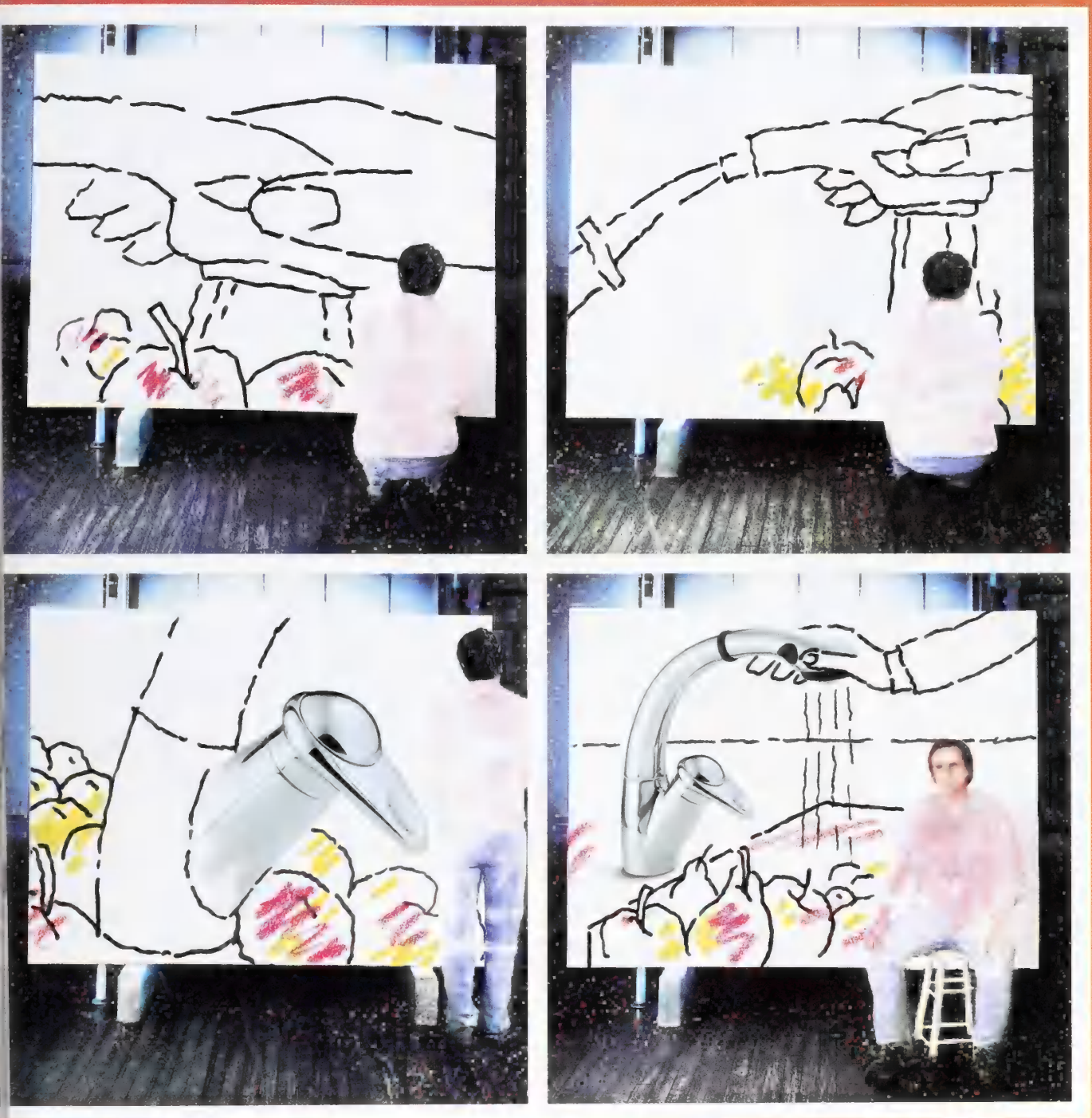
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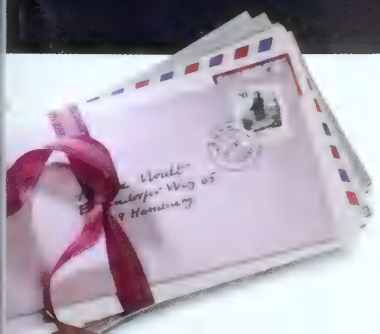


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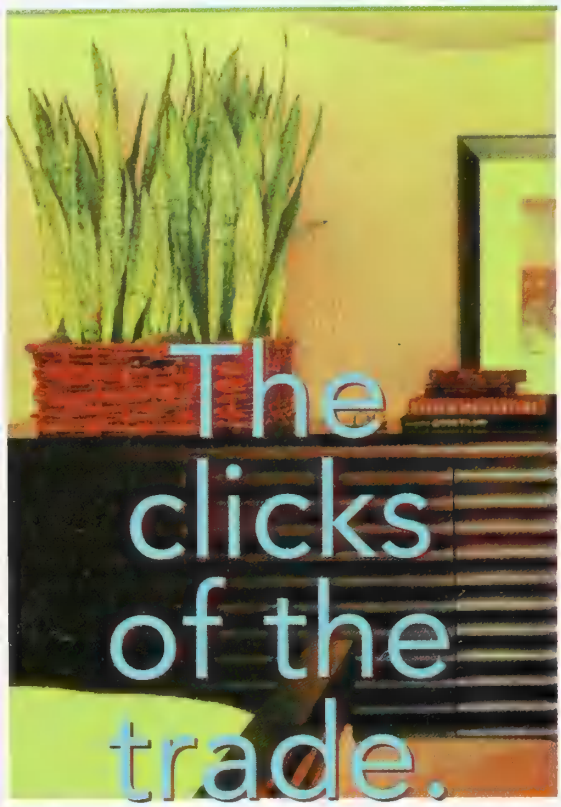


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COUNTRY WIVES

By Antonia Stearns

Our father's family homestead in rural Virginia was a childhood haven for us city kids. At Orchard House my two brothers and I descended upon a happy-go-lucky grandfather with a fishing pole and a gentle grandmother with a wispy top knot and an ear trumpet. Opa and Oma—as we called them in vestigial Dutch, our mother's native language—had built their house in the years when the elm-shaded Main Street was mostly for horses.

After World War II, when the horses and elms had long since disappeared, the pace of the town was still leisurely. We fished and swam in the river and hung out on the courthouse steps, slurping root beer, reading the Most Wanted posters, and watching the folks going to Rotary. Our father's cousins, who worked in the town, brought us gossip and occasionally fast-breaking news, like the loose heifer at the county fair and the new Dinosaur Kingdom float in the Fourth of July parade. Three very proper great-aunts lived up the street. One was a spinster; two were widows, and relieved to be so. Our reunions often included two handsome uncles and our aunt, a sassy woman who showed off her legs and told jokes we were pretty sure had something to do with sex.

We crowded am[illegible]chard House. The rooms were commodious, with many nooks and doors (nine in th kitchen alone) and heavy furniture, all suitable for gam of hide-and-seek and reading on grown-up laps. Designed f servants who were no longer in evidence, the white fran house clung to a turn-of-the-century gentility that the tow had already lost to the automobile age and a declining pop lation. As Main Street filled up with gas stations and conv nience stores, Oma and Opa went about their unchangin routines. They kept chickens in the backyard and chamb pots under the bed. Oma cooked on a kerosene stove and O drove an old black Ford with the stuffing coming out of i rumble seat.

For my brothers and me these visits were deeply reassu ing. We were a diplomat's children—outsiders, living most abroad, and with a foreign mother to boot. Orchard Hou gave us roots, and a family life that was predictable and serer

Then Oma died and the façade cracked, unleashi a torrent of bitterness, sibling rivalry, and the sad revelatio of a family that had hidden its unhappiness for years, if n generations, behind a code of silence and Victorian proprie We discovered that beneath our cozy Norman Rockwell wo lay the Southern Gothic one of William Faulkner.

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HONDA
Thinking.

Oma's sisters always invited us for Sunday lunch and a little instruction. Over minuscule portions of baked ham and peas, they went on at length about their lost Georgia homestead and The War Between the States

It was not until the summer after Oma's death that the family gathered to dispose of her meager estate and to assess Opa's situation, which was not promising. Never a man to trouble himself with maintenance and now over eighty, Opa had lived for a year roaming through the house with crackers and cereal bowls, closing off rooms when they became too cluttered or filthy to use. "Well, look who's here before I could tidy up!" he called in mock surprise from the top of the stairs, as we stood at the bottom and looked around in dismay. "The old gray mare, she ain't what she used to be, but there's plenty of beds, and milk in the refrigerator." My brothers and I began picking up trash while Opa retired for his nap and his offspring cleared space in the living room for a serious powwow.

An hour passed. Their voices grew louder, then angry. A silver hairbrush came flying into the hall, followed by our aunt shrieking hysterically. In the living room the uncles were railing against our father. He was the favored child, they accused him, the boy who sailed off with blessings and scholarships while they stayed home and bore the brunt of a mother who took to her room and a father who failed to provide for them. Our aunt turned her fury on us and our mother burst into the hall. "Leave the children out of this," she implored.

"You nosy foreigner! What do you know about this family? Take your snooty precious James and go back where you came from."

Mother picked up the hairbrush and composed herself. "Here. Take it, please. Oma wanted you to have it."

"And that's all the thanks I get for the miserable years I spent growing up in this house? I say sell it, and Father be damned."

Shaken, we fled to the apple orchard behind the house, and when the last insult had been hurled, the last door slammed, we slunk back in embarrassment. The others had driven off in a spray of gravel, and our parents stood alone in the living room, comforting each other. "Well, now you know," Mother said sadly. "This was never a happy house."

My father, true to the family code of silence, did not elaborate. He wiped his glasses, returned them to his nose, and said calmly, "Now then. Where were we before this little unpleasantness?"

"Where we've been for the past year," my mother sighed. "What are we going to do about Opa?" On cue, our grandfather [illegible]—singing, as he always did when he [illegible], as he always did, to button the flap of his [illegible].

"I'm for-ev[illegible]," he warbled in a hoarse tremolo, "Pret-ty [illegible] well, it isn't James," he broke off. "And the others? [illegible]'s having a nap on a hot day like this. Or maybe a root beer float uptown. Tha reminds me, children. You can do a good deed in a naught world if you'll fetch the ice cream I left under the bed." Sti singing, Opa hobbled to the armchair and card table that wer now his center of operations. Under a mountain of newspa per clippings he unearthed the cribbage board and a dea cigar. "All right, you young whippersnappers, who's going t take me on? But I warn you, the cards have been running m way." Was he a true innocent or the feckless father inveighe against in the living room? Either way, it was a relief to h back on familiar ground.

I started going over that ground in my mind, reconsid ering clues I had missed when we children would arrive a Orchard House bursting with happy anticipation. Opa woul be puttering in the backyard while Oma, with the puzzle expression of the profoundly deaf, stood waiting at the kitche door. "Well, look who's here!" Opa always called to her in vai When she registered our presence, we lined up for a bon embrace and passed an obligatory half-hour shouting our new through her ear trumpet. "How nice," she replied to both goo and bad tidings. When she tired, she would ask our father t sit with her while she rested. "Dear James, you know how count on you," she would say as he led her up the stairs. Du done, we raced to find Opa, already preparing an excursio that would preempt his rarely completed chores. As spry an outgoing as Oma was frail and withdrawn, he was a free spiri a pied piper we followed adoringly for the sheer pleasure h took in life, and for his complete disregard of its regulation

He kept us on the river until midnight if the fish we biting, or until frantic search parties showed up with flash lights. He played the harmonica whenever or wherever insp ration came over him, sometimes in church. He left bil unpaid and brushfires unattended. We loved it when the fi truck came and we got to ride on it afterwards. It neve occurred to us that Oma must have found Opa a hard man t live with. Much later we learned that she went deaf early i marriage and then sank into melancholia—that catch-a term for the mental illnesses that ran through both our gran parents' families but were never treated and never discusse

"No doubt about it, your Opa's a character," the grea aunts sniffed. They were Oma's sisters, who always invited t for Sunday lunch and a little instruction. Over minuscule po tions of baked ham and peas, they went on at length abo their lost Georgia homestead and The War Between th States. "Such a toll our family has been paying ever since they sighed in a veiled reference to their exodus north, whe Oma had married beneath her station and embarked on a li of straightened circumstances.



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Southern syntax was full of euphemisms. You didn't disagree, you reckoned otherwise; you weren't sick, just a mite poorly; and you didn't die like animals do, you passed

Certainly Orchard House was in need of upkeep. We assumed our grandparents had built it in more prosperous times—or perhaps they were never prosperous, for Opa went as cheerfully into debt as he went fishing and to Rotary. Since the Depression, when he lost his job as a traveling salesman for the Walk-Over Shoe company, he had lived quite untroubled, we later learned, on family handouts and Social Security. That may have explained his passion for Roosevelt and the letters and ditties he composed that occasionally found their way into the weekly paper: "So General Ike is who the folks today like, but my hero by far will e'er be FDR."

Over the fireplace hung a portrait of our great-grandfather. He had achieved modest fame as a senator after the Civil War and now lay in the family plot in the cemetery, which Opa avoided along with other unpleasant realities. "He was young when he passed," was all the explanation he gave about his father's abbreviated career and his own abbreviated education. Southern syntax was full of euphemisms. You didn't disagree, you reckoned otherwise; you weren't sick, just a mite poorly; and you didn't die like animals do, you passed. Opa had his grandchildren almost convinced that he wasn't going to. "They'll have to shoot me on Judgment Day," he chuckled into his nineties.

The last time I saw him he was still writing ditties and driving the Ford squarely down the dividing line of the highway to the new municipal swimming pool. The lifeguards blew whistles and bolted out of their chairs as Opa lowered himself into the shallow end, sporting his union suit and carrying a cake of soap. "I'm forever blowing bubbles," I sang to him over his grave. He was an escapist all right, from the chronic depressions, even suicides, that I now know were the family stigmas he surmounted himself but could not face in others. Not in a culture where the worst you were allowed to be was a mite poorly.

Two winters ago, some thirty years after Opa's death, I sat with my widowed mother in an Orchard House that was transformed. My parents had restored it, ostensibly to sell, and then—inexplicably to me—settled into it themselves. For a couple who had spent most of their married life in the capitals of Europe, this was a smaller stage indeed. True, my father always liked to describe himself as just another country boy (albeit a country boy who had made good), and true, for the rest of his life he found as much to do on Main Street as on the boulevards of Paris. My father became something of a country squire, reviving the mus[illegible] festival, and the historic sites that had fallen into d[illegible]. With the new interstate highway nearby, he traveled easily to Washingto[n] D.C., where he served on committees and commissions tha[t] also afforded him travel abroad. All in all, it was a satisfactor[y] retirement that fulfilled both his domestic and vagabon[d] instincts.

For my mother, however, presiding over thrift sho[ps] bazaars and box socials must have required a concentrate[d] effort. Out of earshot she still pronounced the town "fit fo[r] infants or invalids but not much in between." These were no[t] her roots, but then she didn't have any. Dutch by nationalit[y] but born and raised in the East Indies and educated in Switze[r]land, where she met my father, Mother cultivated the persor[a] of a perpetual and somewhat mysterious foreigner. A fe[w] Javanese genes that her colonial ancestors had been reluctan[t] to acknowledge added to Mother's considerable exoticism. When salesclerks and taxi drivers asked her, as they invar[i]ably did, "Excuse me ma'am, but *where* do you come from," she tantalized them even more with her reply. "It's a long sto[ry] *(sigh)*. I come from everywhere and nowhere."

She persisted in this vein throughout the three decade[s] she would live in Orchard House. "Don't you feel this is final[ly] your home?" I asked. She was in the last months of her lif[e] and we were summing things up.

She thought about it, one hand in mine, a journal [in] the other. Mother was a copious scribbler, especially when sh[e] read, and she read all the time now. She looked out the win[-] dow at the shopping center that was once the orchard and w[as] itself now threatened by a Wal-Mart at the other end of tow[n]. In front of the house a new marker bravely designated th[e] mile in between The Historic District. "They mean me[,]" Mother had laughed.

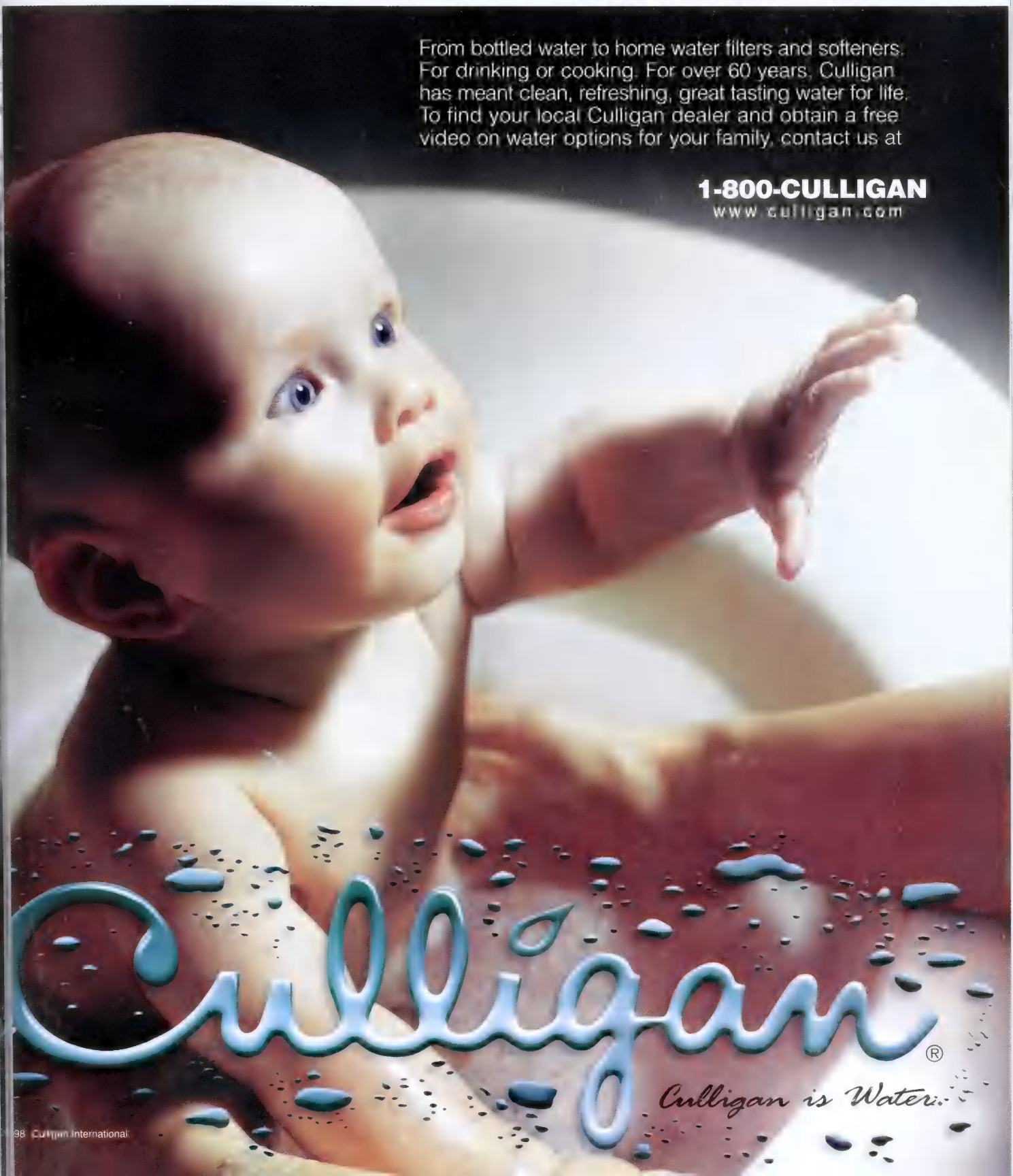
She glanced around the rooms that bore her elegan[t] stamp, at the photographs of her nine grandchildren, at th[e] cat asleep on her lap, and replied enigmatically. "After [so] many years what does it matter how I feel? It's as good a hom[e] as any other."

"But if you'd had your druthers," I pressed her.

"But I didn't. I married your father. I went where h[e] went and that was that." A distant look came over her. "Wha[t] a journey I've had—to think it will end here, in a world [so] different from the one in which it began. It's all in my jou[r]nals. They go back to the East Indies, you know, and now th[is] one will be my last. Keep it please. I've left instructions in it[.]"

I didn't read it until I had to. There were erudite mu[s]ings on the great religions, remembered verses of Frenc[h] poetry, etymological jottings on rural speech, and fon[d] farewells to her children. There were messages to the de

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There were fond farewells to her children and messages to the departed: lonely ones to my father and forgiving ones to her own parents

parted: lonely ones to my father, sentimental ones to beloved pets, and forgiving ones to her own parents. Their marriage, she had told me with the candor of old age, had been as burdened by improvidence, illness, and silence as Oma's and Opa's. It was a bond between my mother and father, both eldest children with a strong sense of responsibility toward their parents, and both the only offspring to have emerged intact from dysfunctional homes. At the end of the journal I found a passage Mother had copied from Edith Wharton, herself once trapped in a sterile Edwardian marriage.

"I have sometimes thought that a woman's nature is like a great house full of rooms," I read. "There is the hall, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room, where members of the family come and go as they list. But beyond that, far beyond, are other rooms, the handles to whose doors perhaps are never turned: no one knows the way to them; no one knows whither they lead; and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes."

Was my mother reflecting on secret sorrows of her own? Had she, too, waited for a footstep that never came? My parents were brilliantly suited for the life they led, but they were of very different temperaments and their marriage was not that entanglement of roots that makes two people one. Rather, they were like separate trees, one showy and one spare, each setting off the other to best advantage. Was this contentment enough for a romantic woman from everywhere and nowhere? My mother left no clear answer.

She did, however, leave dozens of trunks and scores of cartons in the attic. I went through them, alternately laughing and crying, but put aside one trun filled with personal letters—and he journals. There were at least twent packets, tied with string and labele BURN WITHOUT OPENING.

On a sweltering August day m brothers and I stood in the empty hous while a real estate agent put a For Sa sign on the lawn. We had left the mo difficult task for last.

"I just *know* she wanted us to rea them," my younger brother insisted. "C she would have burnt them herself. Yo know Mother. She loved dramatic exits

"True," my older brother agree equally curious. "But she was very ol She may have forgotten to."

"She didn't forget," I said. "Sh talked about them all the time, and sh gave me her last one. It was almost a invitation to read on."

We huddled over the trunk. It w a familiar steamer trunk from our pas plastered with destination sticker Geneva, Berlin, Oslo, London, Pari Belgrade, Athens, Vienna. We touche them fondly as a flood of memori washed over us, of the adventures an pleasures of our many homes, of two pa ents who had never visited their trib lations on their children, who had love us unconditionally and given us the ha piest of childhoods. That was the legacy. What more did we need to know

My brothers found logs for th fireplace and lit them. Sweat poure down our faces as we tore up the pag of our mother's life and dropped ther without looking, into the flames. ■

Antonia Stearns, who lives with her husband in an old house in Framingham, Massachusetts, is writing a memoir about her life as a Foreign Service wife. She is a steady contributor to this column. Her last essay was "Upstairs Downstairs" in the July 1998 issue.



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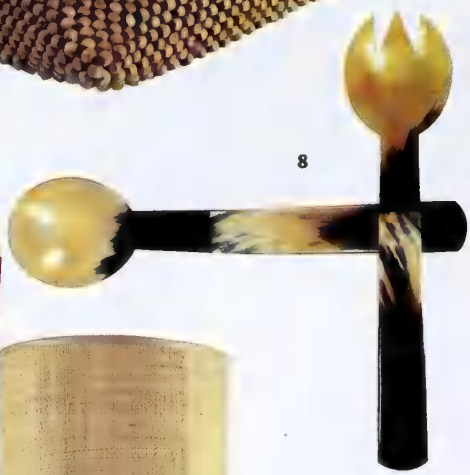

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1. *Koch-Smith's Prairie School–style oak console, $3,900. At Studium V: 212-486-1811.*
2. *Urn made from rush wrapp around a metal frame, $275. Fr Briger Designs: 212-517-4489.*
3. *Pinstripe fro Classic Cloth. Through designers. From John Rosselli: 212-593-2060.*
4. *Lee Jofa's lin toile. Through designers. Call 800-4-LEE-JOFA.*
5. *Wooden bead pillows, from $95. At the Sak Home: 888-THE-SAK-1.*
6. *Rattan chair inspired by a 1940s design, $180. From Anthropologie: 800-309-2500.*
7. *Raffia tote, $50. From Wellness Secrets 800-240-9904.*
8. *Horn salad servers, $48 a set. From De Renaudin: 514-941-7910.*
9. *Buckwheat-stuffed neck pillows, $30 eac From Douglas M www.douglasm.co*
10. *Lanterns with raffia cylinder shades, $150, $190. From Casanova/ Bjorlin: 310-823-8831.*

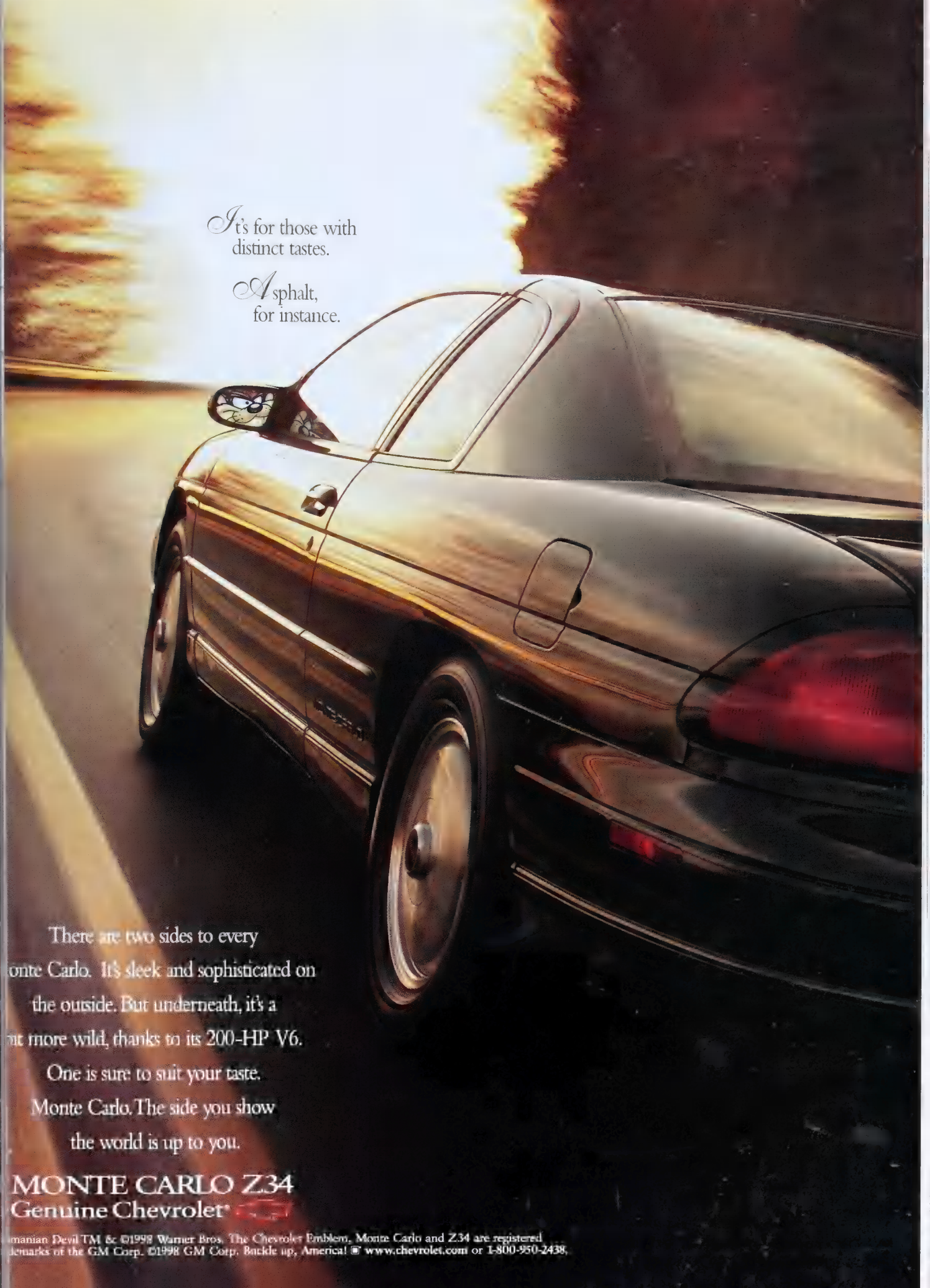

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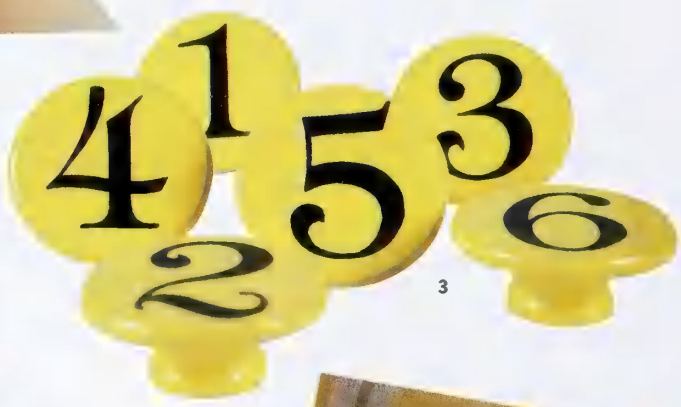
www.grange.fr

Numbered drawer pulls, lemon-colored flatware, and other bright ideas



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1. *Linen grid fabric by Brunschwig & Fils. Through designers. Call 212-838-7878.*
2. *Spindle-shape copper lamps, $1,775 (left) and $1,625. From McGuire: 800-662-4847.*
3. *Numbers are printed on woode drawer pulls, $5 for set of 6. At Whimsy Designs 212-967-6080.*
4. *Pottery Barn table linens, $8 for place mat. Co 800-922-5507.*
5. *Richard Ginori's porcelai has a flower-stenciled border, $230 for 5-piece setting. Call 212-213-6884.*
6. *Stainless-stee flatware with sunny resin handles, $23 for 5-piece setting. From Villeroy & Boch: 800-VILLEROY.*
7. *Flashlights with silicon rubb grip, $20 each. From Lexon: 888-44-LEXON.*
8. *Robb Steck's gourd-shaped vases are painted mango wood, fro $65. Call 650-367-1467.*
9. *Canvas safari chair based on a 1929 design, $1,200. Through Lisbeth & Co.: 212-966-9559.*

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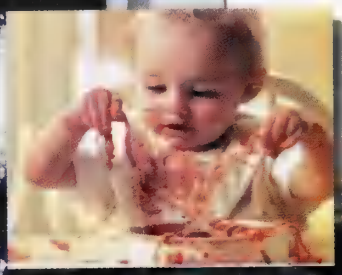
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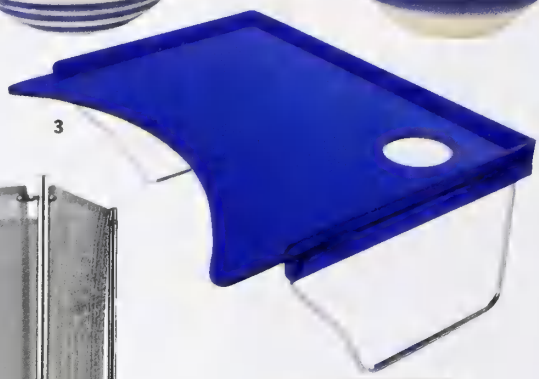
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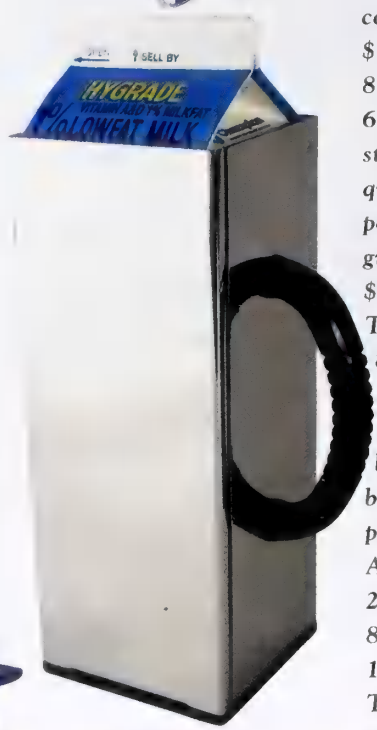






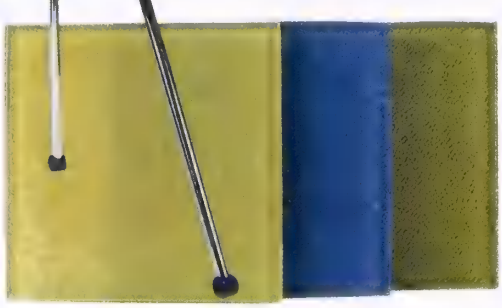












1. Portable stainless-steel gril folds up for a picnic, $98. From Banana Republic 888-BR-STYLE.
2. Bands of blue encircle Klara Borbas' hand-thrown ceramic vases from $42. Cal 212-228-2291.
3. Acrylic-topped breakfast tray has cup holder, $305. At Troy: 212-941-4777.
4. Authentic's glass containers with plastic lids, from $12. Call 414-598-8977.
5. Steel mesh candle holder, $15. From Target 800-800-8800.
6. Metrokane's stainless-steel quart-size milk pourer has easy-t grip plastic handl $26. Through Touchstone: 800-962-6890.
7. Organize odds and ends in linen-covered boxes with chrom pulls, from $32. At Troy: 212-941-4777.
8. Weighing only 15 pounds, Tellus's folding chair is easy to carry and store, $184. Call 800-457-7415.
9. Glossy glass tiles, $42.50 a square foot. From Waterwork 800-899-6757.



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OUT OF THIS WORLD

After more than a decade sitting behind a desk contemplating budgets, sales forecasts, and payroll checks for top textile companies, Rosecrans Baldwin decided to try his own hand at designing. The result: a distinctive line of hieroglyphicesque wallpapers and fabrics created for Peter Fasano Handprints. The pattern is a series of cryptic symbols—some original, some borrowed—that call to mind cave drawings, ancient alphabets, random doodles, and alien beings. The collection was named Roswell after the site of the alleged UFO landing in New Mexico in 1947. While Baldwin is thrilled to have an artistic outlet, he has no plans to quit his day job. "I do it for fun," he says. Currently Baldwin is working on two new designs: a larger version of Roswell and clusters of vegetables for a kitchen line. Baldwin's collections are available through Travers, 212-888-7900. *Danielle Fox*

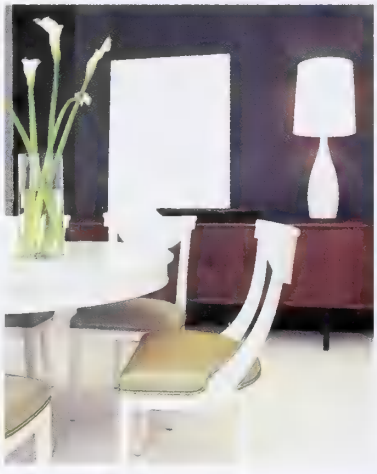


GATES AND THE WEB

Since Cranbrook was founded in 1904, America's premier design academy has grown organically, as one would expect of an institution created in the spirit of the Arts and Crafts movement. The newest installations are webs of black metal gates attached to Eliel Saarinen's original entrance columns of limestone (model, above). Gary S. Griffin, the artist behind these gates, notes that they are the latest in a proud tradition that started with Sam Yellin's distinctly Gothic gates elsewhere on campus and that, as years passed, swung toward more abstract designs—exemplified by the splendid Kingswood gate by Eero Saarinen. "I wanted to take the gate into this age and yet recognize what preceded it—the Arts and Crafts interest in the relationship between nature and what man built," explains Griffins, the school's metalsmith-in-residence. Visitors passing through might think the metal work resembles a briar patch or, perhaps, a spider's web. And yet, Griffin suggests with obvious delight, the abstract gates beg for more layers of interpretation: "Look a little longer and you will see the meridians of a globe unfolded in a twisting web. Not to push the idea too hard, but the World Wide Web is reality—I wanted to impart the idea of a global sensibility." *Suzanne Charlé*

GOOD TO THE BONE

It may be bustle and roar out on trendy Melrose Avenue, but inside Briggs Edward, one of L.A.'s newest furniture stores, all is calm. Seeming to float in a dreamlike setting of hushed tones and glossy walls, floor and ceiling is a selection of carefully chosen furnishings from the last three centuries unified by an elemental, sculptural aesthetic. Owner Brigg Edward Solomon, an interior designer and painter whose monochromatic canvases hang in the shop, says, "I like plain furniture with good bones, and then I update upholstered pieces with finer, more modern fabrics in neutrals like black, white, beige, and gray." This makes it possible to "combine designs from different periods—to create the new modern." Thus a ruined set of mahogany table and chairs were received for a modernist's dream dining room, transformed by a coat of lacquerlike white paint, taut celadon green Italian silk upholstery (left $6,000)—and an artist's unerring vision of what could be. Briggs Edward, 7811 Melrose Ave.; 323-653-3616. *Julia C. Johnson*



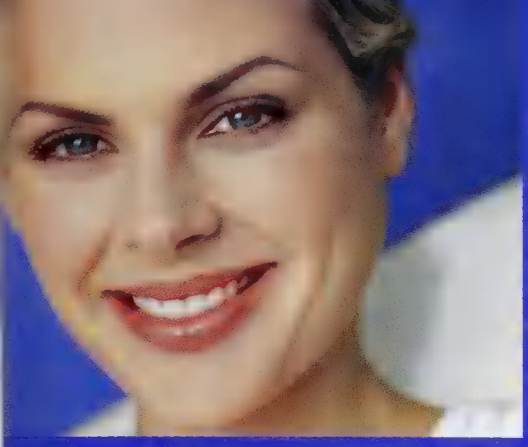
IN THE AIR

Restaurants are revisiting the old-fashioned chophouse menu. At Manhattan's Wild Blue, chef Michael Lomonaco serves braised beef cheeks along with great sides like creamed spinach.

LUXE LIST

Tucked into a landmark town house on Manhattan's Upper East Side, The Wedding List is the latest addition to New York's ever-growing roster of bridal registries. Consultants help couples select from well-known brands like Haviland and Wedgwood, as well as harder-to-find companies like Tindle (small silver coffeepots, left) and Harlequin (candy-colored china in foreground). One-of-a-kind antiques and even toaster ovens are available. Best of all, the atmosphere is homey (tea, anyone?) and the company, which is a spin-off of a successful London enterprise, will hold gifts to be shipped after the wedding, in the British custom, so there's less for relocating couples to pack and move. The Wedding List, 29 E. 73 St.; 877-WED-LIST. *Susan Kleinman*





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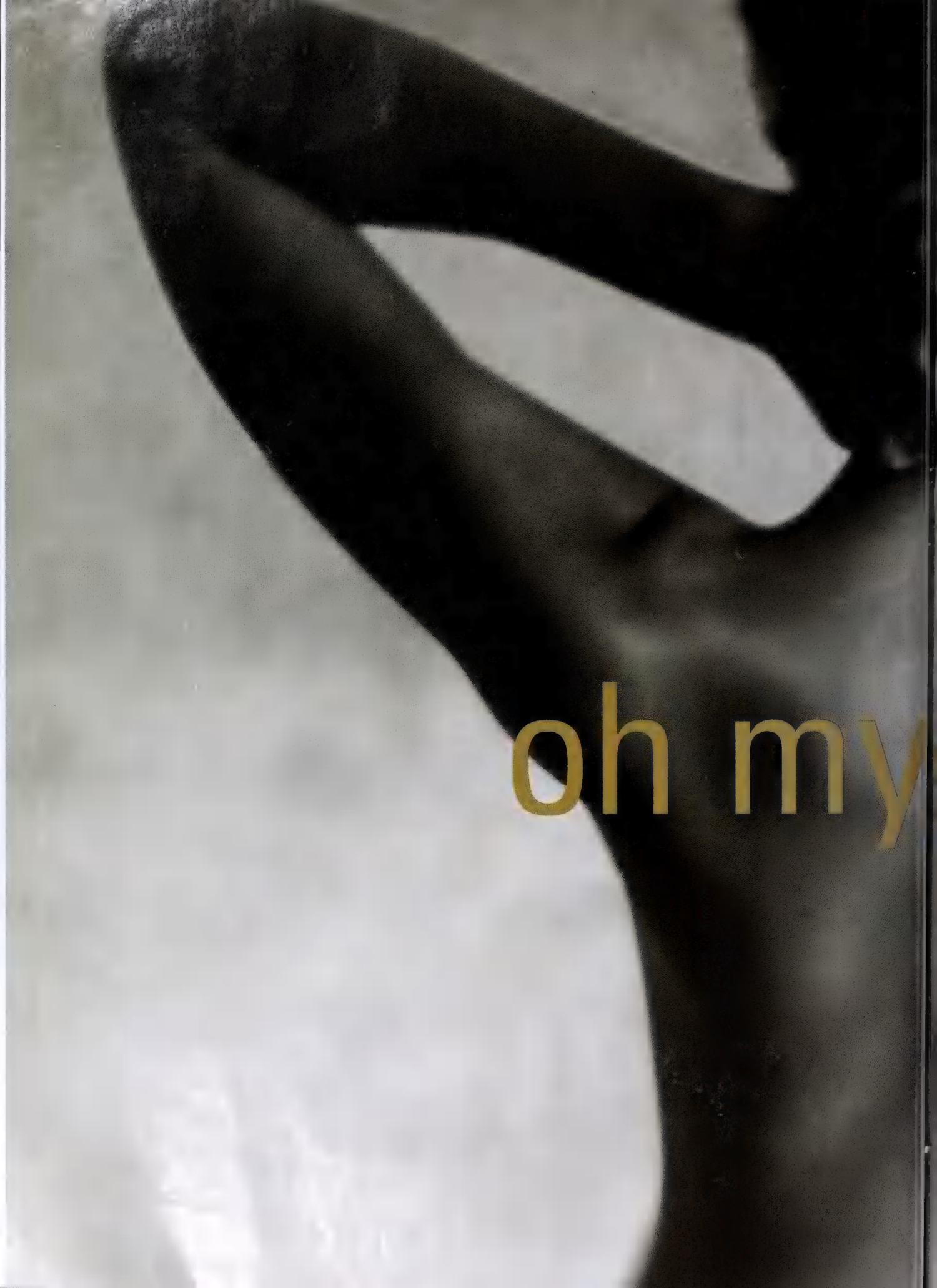
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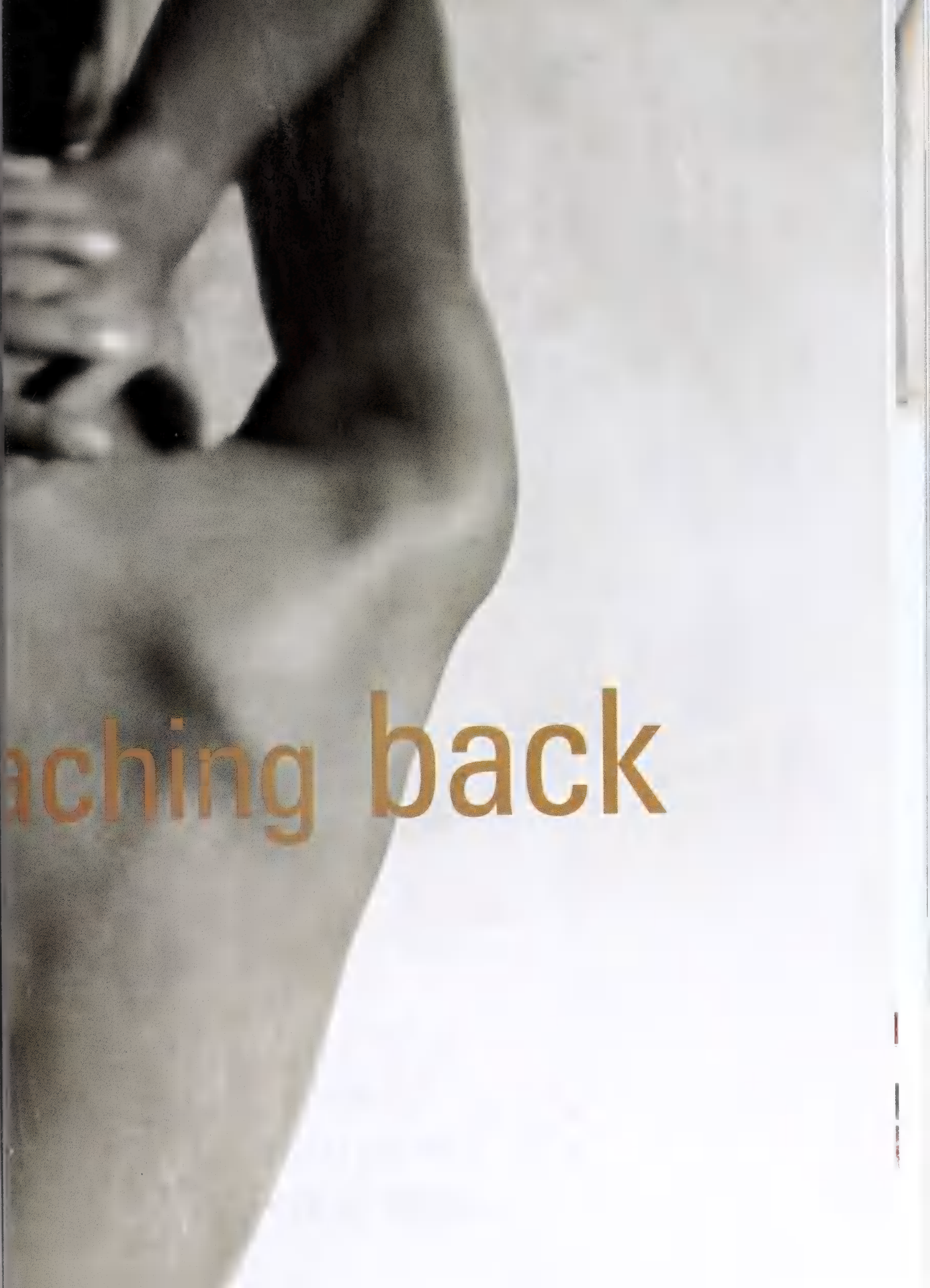
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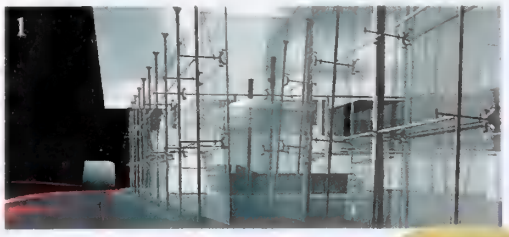
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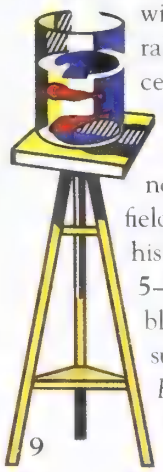
EXHIBITIONS


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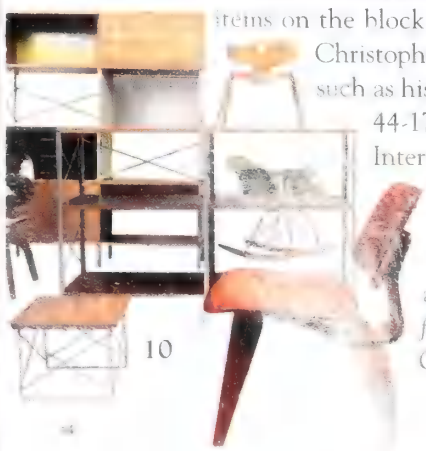
Corning, NY, June 16 Learn about technological and artistic aspects of glass at the Corning Museum of Glass (1), which has just had renovations by New York architects Smith-Miller + Hawkinson. Call 607-937-5371. **New York, May 18–July 25** Legendary among scholars, *The Medieval Housebook* documents 15th-century courtly life with pen and ink illustrations. Its pages, including *Bath House*, c. 1475–1485 (2), have been separated for reproduction and are at the Frick Collection. Call 212-288-0700. **New York, May 25–August 15** Dr. Paul-Ferdinand Gachet patronized many of France's most beloved artists and sat for Vincent Van Gogh in 1890 for the *Portrait of Dr. Gachet* (3). France's Musée d'Orsay loans paintings from Gachet's collection to the Metropolitan Museum of Art. Call 212-879-5500. **Seattle, WA, June 3–October 31** Seattle-based artist Roy McMakin, whose pillow-topped 1997 stool (4) blurs the boundaries between furnishings and art, builds a "house" inside the Seattle Art Museum using everyday materials in unconventional ways. Call 206-654-3100. **Houston, TX, May 1** The Museum of Fine Arts, Houston opens Rienzi, a center for European decorative arts, in a 1954 John Staub mansion (5). Call 713-639-7800 for a tour. **New York, June 3–August 8** More than 60 international artists were commissioned to create brooches in honor of Secretary of State Madeleine K. Albright (6) for "Brooching It Diplomatically" at the American Craft Museum. Call 212-965-3535. **Oporto, Portugal, June 6** Pritzker Prize–winning architect Álvaro Siza designed the just-opened Serralves Museum of Contemporary Art with his signature drop-ceilings providing indirect lighting (7). Call 011-351-2-618-0057. **Philadelphia, PA, June 19–September 26** The Pennsylvania Academy of the Fine Arts reviews the luminous magazine covers, posters, and murals of its alumnus Maxfield Parrish. A study for his 1894 *Old King Cole* (8) launched his 70-year career. Call 215-972-7600. **Washington, DC, June 5–September 30** Pop artist Roy Lichtenstein is known for blown-up comic strip–inspired paintings, but his sculpture, such as his 1977 bronze *Gold Fish Bowl* (9), gets its due at the Corcoran Gallery of Art. Call 202-639-1700.


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SHOWS

Oak Park, IL, May 23 Mark your calendar for the first auction dedicated to the designs and personal effects of Charles and Ray Eames (10). John Toomey Gallery puts more than 150 items on the block. Call 708-383-5234. **London, June 2–19** British designer Christopher Dresser created machine-made objects to look handcrafted, such as his 1880 jug (11). On sale at the New Century gallery. Call 011-44-171-937-2410. **New York, May 18** Cruise the International Contemporary Furniture Fair for the latest in design. Call 800-272-7469. **New York, April 28–May 29** Argentine photographer Fernando Bengoechea documents his travels around the world with images such as *Solitary figure, Egypt* (12). At Earl McGrath Gallery. Call 212-956-3366. *Christina B. Wilson*


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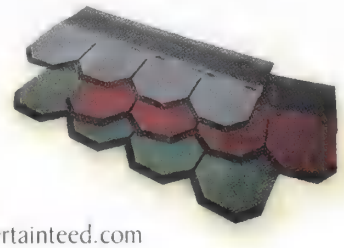
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A STITCH IN TIME

The style of an era, captured in needlepoint, is preserved perfectly for the future

By Margaret Kennedy













Needling options, clockwise from top left: Erica Wilson's slippers; Vanessa Bell's lyrical pillow, c. 1925; Maison de Verre sofa; bargello stitch pocketbook, c. 1817 from the Chester County Historical Society; 19th-century Viennese pattern; 18th-century chair from photographer Bruce Weber's book, A House Is Not A Home; *Lou Gropp's Amish quilt pillow; Op Art from Woolworks; Graham Rust's sunflower chair.*

During a hasty evacuation of sweaters, scarves, and shoes from a closet streaming with water from a pipe break, I recently rescued needlepoint I had abandoned years ago. Two vivid Pucci-style panels in pinks and purples—planned for an evening bag and completely worked but never assembled—languished behind a stack of cashmeres. By the time I had finished stitching, the fashion moment had passed. With current styles so retro, maybe this fanciful bag was worth resurrecting.

A new book by a British trompe l'oeil artist, *Graham Rust's Needlepoint Designs*, offers a fresh take on this age-old medium—one pillow celebrates an ordinary cabbage in bold, graphic blue; a chair back sprouts a sunflower, its fallen petals scattered on the seat. It [illegible] me wonder whether needlepoint itself was [illegible] a revival. Sudden[illegible] it everywhere. On a day afternoon visi[illegible] the Frick Collection,


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Skyscrapers hide dice cups on Sheila de Rochambeau's "Manhattan" backgammon board (left), where silver dollars embedded in Lucite vie with taxicabs. Below: Elaine Reichek's modern sampler.



I was charmed by pastoral petit point replete with follies, turtles, and dogs on Louis XV chairs. Flipping through the pages of my design books, I stopped to study Diana Vreeland's flame-red living room, where needlepointed playing-card pillows jostled bargello-stitched cushions for space on the sofa. Should my next project be a pair of flower-strewn evening slippers, like those on Baron Philippe de Rothschild, poised gracefully against a Napoleon III rug in a famous photo by Horst?

A stylized version of the slippers lolled in Erica Wilson's Madison Avenue shop. Wilson, grande dame of needlework and creator of the kits based on the Metropolitan Museum of Art's Unicorn Tapestries, is currently experimenting with "crewelpoint"—which combines crewelwork and needlepoint on one piece. "I mentioned it on TV and got a flurry of phone calls from around the country," she says. "People seem eager for something new." At Woolworks, a New York bastion of hand-painted custom canvases, manager Andrea Fonyo confirms, "We've seen a real resurgence of interest in needlepoint in the last couple of years." To encourage beginners, she starts them on small projects such as doorstops or pillows. The refined Chinese-inspired rug design Fonyo was painting—squares of abstract navy waves on a [illegible] blue ground, interspersed with floral medallions—would require both experience and diligence.

Some of the most zealous needlepointers are men: Tough-guy football player Rosey Grier was as famous to some for his hobby as his tackling. House Beautiful's editor-in-chief Lou Gropp learned the craft from his father-in-law, a building contractor who found needlepoint very relaxing. "The repetitive stitching is calming in a Zen way," Gropp observes. "It's almost like meditation." His sofa pillows are mini-versions of Amish quilts, colors faithful to the originals.

Countess Sheila de Rochambeau needlepoints for about ten hours daily. In an attempt to bring the technique into the 20th century, she created covers for computers and cases for remote controls, but considers those efforts dismal failures. Instead, she is kept busy with orders for her one-of-a-kind backgammon boards depicting everything from skyscrapers to racehorses to the regimented vegetable garden at Villandry.

When artists design needlepoint, they elevate domestic decoration to a higher plane and capture a moment in time. I think in particular of architect Pierre Chareau's Maison de Verre (House of Glass) in Paris, designed and built between 1928 and 1932. The needlework designed by painter Jean Lurçat for Chareau's sofa and chairs fuses culture and comfort. Charleston, a farmhouse in Sussex, England, became the country retreat of the Bloomsbury group. In 1916, soon after Vanessa Bell and Duncan Grant moved in, they began to make it a repository of art—paintings crowd the walls, colorful murals romp on fireplaces and furniture, specially-conceived fabrics and pottery abound, and needlepoint rugs and cushions designed by Bell or Grant were executed by his mother, Ethel. A visitor cannot help but be inspired by the exuberance of it all.

The very existence of an exhibit of embroideries at the Museum of Modern Art last February confirms the relevance of needlepoint now. Artist Elaine Reichek's samplerlike works question our preconceptions of domesticity. Instead of the usual truisms, quotes from Freud, Homer, or Melville are meticulously cross-stitched alongside flowers and urns, which can bump up against unexpected Op Art motifs. Explains Reichek, "It's always interesting to use an old art form and give it a new context."

I've decided to have my Pucci needlepoint made into a simple, sleek bag, bordered with fuchsia suede. It will lend a welcome bit of whimsy to all the serious black I wear. As for my next project, I think I'll take my cue from contemporary art. Would a subtle Mark Rothko canvas translate into a design for a chair seat that will sit well in the next century? ■

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PLANT FAMILY

As a mother shares her love of gardening with her son, she finds she learns as much from him as he does from her

By Karen Bussolini





Jackson Scofield (top) behind a hosta-leaf mask. Above: Decaying stump with fungus and woodpecker holes. Below: Planting morning glories started in peat pots.



With the recent proliferation of commercial play environments—the one near us is called Discovery Zone—I have been reflecting on their amazing popularity. I know plenty of city children for whom such play centers are lifesavers, but I just don't feel compelled to take my son. We live in the country, where our whole yard is a discovery zone. We have a pile of wood chips, a dirt pile, a gravel pile, the trunk of a hundred-foot tulip tree rotting on the ground.

In spring, frost on the mountain above us melts, creating rivulets and patches of mud. As the days lengthen, Henrietta, our pet chicken, lays a nice brown egg every afternoon. A pileated woodpecker in search of grubs is demolishing the stump in my son Jackson's garden. We are eating violets from the lawn in our salads, cold-hardy greens from the vegetable garden, and bronze fennel from the flower beds. Wasps are rasping wood from the oak picnic table with their jaws, gathering material to make paper for their nests. Life and growth and rot are everywhere—worlds to be discovered—and it isn't even summer yet.

It seems to me that if children have unstructured time and a safe, stimulating environment to engage their senses and nurture their curiosity—with an adult to open doors and eyes occasion—they will learn all kinds wonderful things. But even here in t country I meet kids who know how shop on-line but have never made sna dragons snap or rolled down a gra hill. Many of them are truly distress about endangered species far away, b don't know much about what lives their own backyards. I don't think ch dren develop a love of nature an sense of their place on earth by buyi Save-the-Earth T-shirts or Rainfor Crunch, but by daily direct experien with the natural world. In a garden, are tending our own small corner that world.

I didn't set out to make a disc ery zone. I just wanted to grow thin Before Jackson was born, when I shou have been helping my husband work our 1948 handyman's special, I was re eling in the satisfaction of ripping o poison ivy and multiflora roses, diggi new beds, composting and planting.

Then the emotional surge th came with parenthood flooded me wi memories of my own childhood, roa ing the woods with my brothers, explo ing caves, collecting tadpoles to hat in our swamp, making little gardens wild places. I remembered the gnarl old apple tree with knobs and water-



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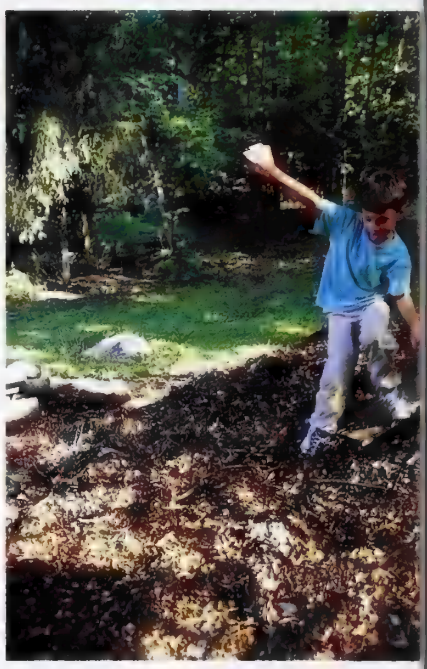
spouts that was our rocket ship, mossy ledges for daydreaming, all the secret places wildflowers grew, the companionship of pruning blueberries with my father. I wanted my son to have all that and more. I wanted to surround him with all the delights his senses could hold, and I can't think of any activity that compares with gardening in offering so many sensory pleasures.

From the beginning Jackson's life was intertwined with my work outdoors. As an infant he liked to grab the pretty dancing cosmos, to crawl through scented patches of thyme and Corsican mint, to roll in rose-scented geraniums and in the mud. He knew the pleasure of forming a long twisty word like "thalictrum," the sizzle and savory smell of just-picked vegetables thrown on the grill. I could see him learning through his eyes and ears, through his bare feet and his nose. He pulled up tulips in the front garden and inspected the bulbs.

I have heard experts on gardening with children say that the best way to start is to give a child his or her own plot and miniature tools. We don't have enough sunny space on our steep mountainside to carve out a separate plot for Jackson, but we do have little corners. As for tools, it seems to me that poking a hole in the dirt with a stick and plopping in a seed works as well and is as much fun as any other way of planting.

The bonus of gardening with children is that while we may think we are opening their eyes to so many worlds, they are opening ours as well. I would have planted butterfly weed and Joe-Pye weed for butterflies even without a child to share them with. But I might not have so happily spared the caterpillars that ate my parsley and other larval foods like fennel and rue. And I might not have learned to identify what kind of butterfly a caterpillar would become. I would have planted for the birds, too, but I might not have made it a year-round food supply with anise hyssop and *Rudbeckia triloba* running riot and providing seeds all winter. I might have left hungry gaps for hummingbirds between early spring phlox and autumn's cardinal flowers. I might have weeded out the thistles goldfinches love so much. I might have hauled stumps off to the landfill and missed sharing the spectacle of woodpeckers searching for grubs.

I planted for Jackson, too, teaching him what he could eat and that everything else was off-limits for tasting. His menu usually included cherry tomatoes, lemon cucumbers, carrots, purple stringbeans, parsley, Johnny-jump-ups, *(Continued on page 158)*









Clockwise from top:
Jackson surfing a pile of wood chips
A typical Jackson plant combination is Love-lies-bleeding and 'Striped Marvel' marigolds.
A monarch caterpillar eating butterfly weed (Asclepias tuberosa).
A grass garden makes a great hiding place.

A couple inches higher and

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CLARITIN-D 24 HOUR

brand of loratadine and pseudoephedrine sulfate, USP

Extended Release Tablets

BRIEF SUMMARY
(For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: CLARITIN-D 24 HOUR Extended Release Tablets are indicated for the relief of symptoms of seasonal allergic rhinitis. CLARITIN-D 24 HOUR Extended Release Tablets should be administered when both the antihistaminic properties of CLARITIN® (loratadine) and the nasal decongestant activity of pseudoephedrine sulfate are desired (see **CLINICAL PHARMACOLOGY** section).

CONTRAINDICATIONS: CLARITIN-D 24 HOUR Extended Release Tablets are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

This product, due to its pseudoephedrine component, is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment. (See **PRECAUTIONS, Drug Interactions** section.) It is also contraindicated in patients with severe hypertension, severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

WARNINGS: CLARITIN-D 24 HOUR Extended Release Tablets should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy. Central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension may be produced by sympathomimetic amines.

Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

PRECAUTIONS, General: Because there have been reports of esophageal obstruction and perforation in patients who have taken a previously marketed formulation of CLARITIN-D 24 HOUR Extended Release Tablets, it is recommended that patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis not use this product. Furthermore, since it is not known whether this formulation of CLARITIN-D 24 HOUR Extended Release Tablets has the potential for this adverse event, it is reasonable to recommend that all patients take this product with a full glass of water (see **PRECAUTIONS, Information for Patients**, **ADVERSE REACTIONS**, **DOSAGE AND ADMINISTRATION**). Because the doses of this fixed combination product cannot be individually titrated and hepatic insufficiency results in a reduced clearance of loratadine to a much greater extent than pseudoephedrine, CLARITIN-D 24 HOUR Extended Release Tablets should generally be avoided in patients with hepatic insufficiency. Patients with renal insufficiency (GFR <30 mL/min) should be given a lower initial dose (one tablet every other day) because they have reduced clearance of loratadine and pseudoephedrine.

Information for Patients: Patients taking CLARITIN-D 24 HOUR Extended Release Tablets should receive the following information: CLARITIN-D 24 HOUR Extended Release Tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take CLARITIN-D 24 HOUR Extended Release Tablets only as prescribed and not to exceed the prescribed dose. Patients should also be advised against the concurrent use of CLARITIN-D 24 HOUR Extended Release Tablets with over-the-counter antihistamines and decongestants. Patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis should not use this product.

This product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of an MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients who are or may become pregnant should be told that this product should be used in pregnancy or during lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant.

Patients should be instructed not to break or chew the tablet and to take it with a full glass of water (see **PRECAUTIONS, General**, **ADVERSE REACTIONS**, **DOSAGE AND ADMINISTRATION**).

Drug Interactions: No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg once daily) has been safely coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxy-loratadine
Erythromycin 500 mg Q8h	↑ 40%	↑46%
Cimetidine 300 mg Q6h	↑18%	↑ 6%
Ketoconazole 200 mg Q1	↑307%	↑73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and/or cimetidine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks following use of an MAO inhibitor. The antihypertensive effects of adrenergic blocking agents, methyldopa, mecamylamine, reserpine, and veratrum alkaloids may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Drug/Laboratory Test Interactions: The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of the enzyme. The inhibition becomes complete over 6 hours.

Carcinogenesis, Mutagenesis, Impairment of Fertility: There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and in males and females given 25 mg/kg. The clinical significance of these findings during long term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Programs (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m² basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Clastogenesis Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m²) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

Pregnancy Category B: The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical ratio (1:24) at oral doses up to 150 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m² basis) in rats, and 120 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m² basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 96 mg/kg of loratadine alone (approximately 75 and 150 times, respectively, the maximum human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

Nursing Mothers: It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite descarboethoxyloratadine pass easily into breast milk and achieve concentrations that are equivalent to plasma levels, with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for the parent and active metabolite, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

Pediatric Use: Safety and effectiveness in children below the age of 12 years have not been established.

ADVERSE REACTIONS: Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice-daily (q12h) 120 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS

	PERCENT OF PATIENTS REPORTING			
	CLARITIN-D 24 HOUR (n = 605)	Loratadine 10 mg (n = 449)	Pseudoephedrine 120 mg q12h (n = 220)	Placebo (n = 605)
Dry Mouth	8	2	7	2
Somnolence	6	4	5	4
Insomnia	5	1	9	1
Pharyngitis	5	5	5	5
Dizziness	4	2	3	2
Coughing	3	2	3	1
Fatigue	3	4	1	2
Nausea	3	2	4	2
Nervousness	3	1	4	1
Amblyopia	2	1	2	0
Dysmenorrhea	2	2	2	1

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets-treated patients, but that were more common in the placebo-treated group, include headache.

Adverse events did not appear to significantly differ based on age, sex, or race, although the number of non-whites was relatively small.

In addition to those adverse events reported above, the following adverse events have been reported in fewer than 2% of patients who received CLARITIN-D 24 HOUR Extended Release Tablets:

Autonomic Nervous System: Altered lacrimation, flushing, increased sweating, mydriasis, thirst.

Body As A Whole: Abnormal vision, asthenia, back pain, chest pain, conjunctivitis, earache, eye pain, facial edema, fever, flu-like symptoms, leg cramps, lymphadenopathy, malaise, rigors, tinnitus.

Cardiovascular System: Hypertension, palpitation, tachycardia.

Central and Peripheral Nervous System: Convulsions, dysphonia, hyperkinesis, hypertonia, migraine, paresthesia, tremor.

Gastrointestinal System: Abdominal distension, altered taste, constipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, tongue ulceration, toothache, vomiting.

Liver and Biliary System: Cholelithiasis.

Musculoskeletal System: Arthralgia, musculoskeletal pain, myalgia, tendinitis.

Psychiatric: Agitation, depression, emotional lability, irritability.

Reproductive System: Vaginitis.

Resistance Mechanism: Abscess, viral infection.

Respiratory System: Bronchospasm, dyspnea, epistaxis, hemoptysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sinusitis, sputum increased, wheezing.

Skin and Appendages: Acne, pruritus.

Urinary System: Oliguria, micturition frequency, urinary retention, urinary tract infection.

Additional adverse events reported with the combination of loratadine and pseudoephedrine include abnormal hepatic function, aggressive reaction, anxiety, apathy, confusion, euphoria, paroniria, postural hypotension, syncope, urticaria, vertigo, weight gain.

The following additional adverse events have been reported with CLARITIN Tablets: abdominal distress, alopecia, altered micturition, altered salivation, amnesia, anaphylaxis, angioneurotic edema, blepharospasm, breast enlargement, breast pain, bronchitis, decreased libido, dermatitis, dry hair, dry skin, erythema multiforme, hypoesthesia, impaired concentration, impotence, increased appetite, laryngitis, menorrhagia, nasal dryness, peripheral edema, photosensitivity reaction, purpura, rash, seizures, sneezing, supraventricular tachyarrhythmias, upper respiratory infection, urinary discoloration.

Pseudoephedrine may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects, such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

There have been postmarketing reports of mechanical upper gastrointestinal tract obstruction and esophageal perforation in patients taking a previously marketed formulation of CLARITIN-D 24 HOUR Extended Release Tablets. In some, but not all, of these cases, patients have had known upper gastrointestinal narrowing or abnormal esophageal peristalsis. It is not known whether this reformulation of CLARITIN-D 24 HOUR Extended Release Tablets has the potential for this adverse event (see **PRECAUTIONS, DOSAGE AND ADMINISTRATION**).

OVERDOSAGE: In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary. Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported with doses of 40 to 180 mg of loratadine. In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs was greater than 525 and 1839 mg/kg in mice and rats, respectively (approximately 10 and 58 times the maximum recommended human daily oral dose on a mg/m² basis). The oral median lethal dose for loratadine was greater than 5000 mg/kg in rats and mice (greater than 2000 times the maximum recommended human daily oral dose on a mg/m² basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m² basis.

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Photo features the "Cherished Moments" design from the Mohawk Heirloom Collection.



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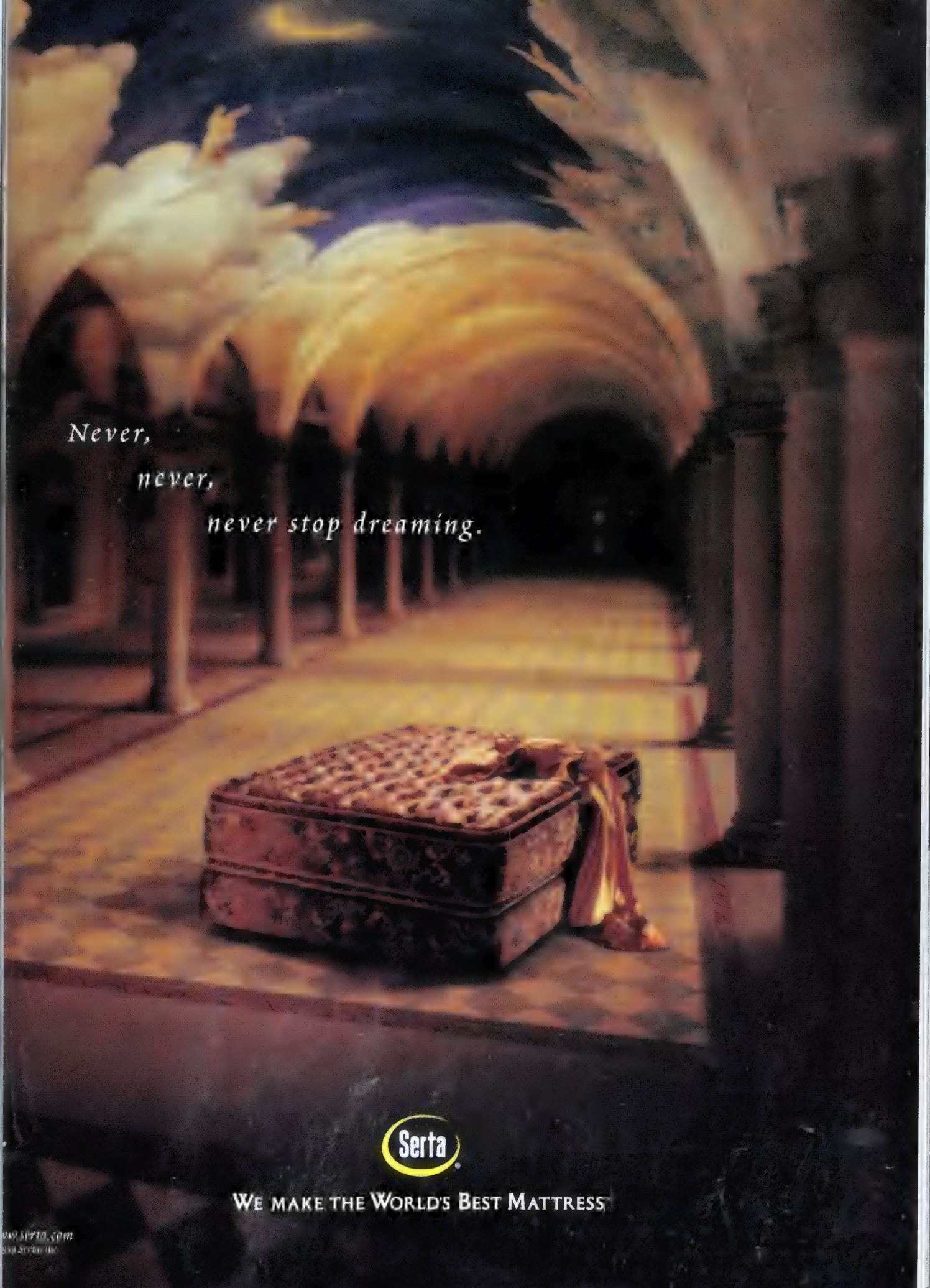
Stunningly resilient, old silver rescued from the grand hotels, railways, and restaurants of Europe is being collected and brought home

By Linda Dannenberg

It was 1964, and Ginger Kilbane, a stylist for a Manhattan dress company, was sitting on the balcony of the Excelsior Hotel in Florence. Before her was a room-service breakfast, and pouring her coffee she was suddenly smitten by the small, chunky silver coffeepot with an angled spout. "I thought about this wonderful little pot during my entire stay," she recalls, "and before I left I finally bought it." This sparked a collection of hotel silver that covered the shelves, tabletops, and even the windowsills of her stone cottage in Connecticut—and eventually grew into Kilbane's thriving business called Hôtel, founded in 1988 and devoted to buying and selling European hotel silver.

"Hotel silver" is the umbrella term for plated commercial serving pieces, cutlery, and flatware produced for restaurants, railways, steamship lines, private clubs and, of course, grand hotels. Stunningly resilient, the silver is designed for

Vintage hotel silver, recently replated, clockwise from top left: a soup tureen from London's Savoy Hotel; a covered pedestal compote from England; a small oval platter with domed cover from London's Strand Hotel.


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the hard wear and tear of a clamorous commercial kitchen. Not only will pieces last forever, they do not need frequent polishing; just a wash in hot soapy water keeps them bright.

The best hotel silver—the only kind Kilbane collects and sells—is made from heavyweight nickel triple-plated with silver. Most pieces are stamped with the maker's marks, or badges, that allow you to trace their history from the original production through various replatings necessitated by their rough-and-tumble life. And many are engraved with a hotel, restaurant, or steamship line name or symbol, which enhances their pedigree. Early pieces from the Ciga hotels in Italy, for example, are embellished with the hotel chain's original symbol of four horsemen perched atop St. Mark's Basilica in Venice; later items sport the Ciga name in smart, elongated Art Deco lettering. Among the most treasured names to look for are Mappin *(Continued on page 154)*

SILVER SEARCH

Ginger Kilbane's collection of fine European hotel silver is available in New York at Bergdorf Goodman. Ferret out your own vintage hotel wares at flea markets in England and France, and the second-hand shops of Paris and London. One particularly good place for finding vintage hotel silver is the Village Saint-Paul in Paris, an enclave of small antiques shops between the rue Saint-Paul and the rue Charlemagne in the city's fourth arrondissement.

Clockwise from top left: Hôtel's new spoons and vintage forks. An English tray holds coffee- and teapots from the Ciga hotels in Italy. Ice bucket from the 1930s. Platter, pedestal tray, and coffeepot from the Excelsior Hotel in Florence.

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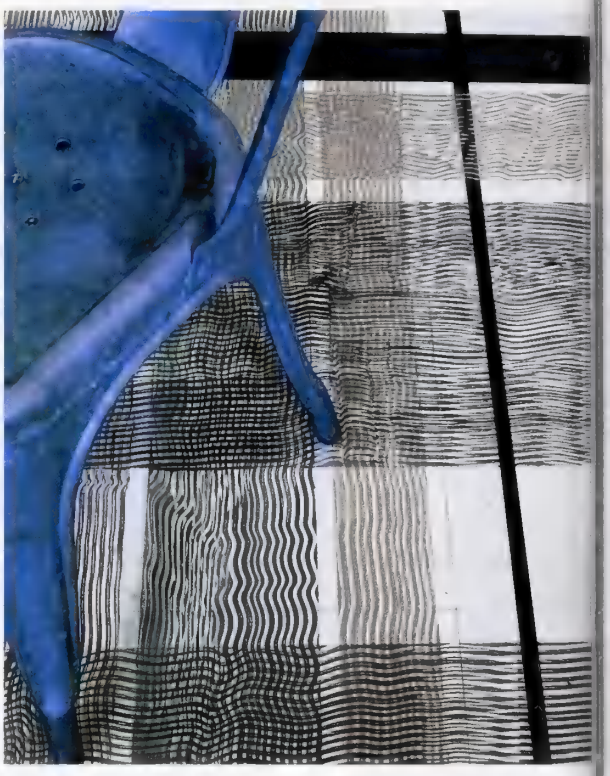
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RIGHT ON TIME

A client wanted a dreary kitchen transformed—fast. Here's how designer Peter Segalla met the deadline

By Regina Schrambling



A favorite client called at the end of September asking the seemingly impossible: renovate the sixties kitchen of his 28-room weekend house in Rhode Island in time for his wife's birthday in mid-October. His biggest complaint was the floor: white vinyl that needed constant cleaning in a heavily trafficked area. Otherwise Peter Segalla Design had carte blanche to take the grimmest room in the house and make it the most welcoming—in the least amount of time.

Luckily, the owners had invested in good-looking stainless-steel appliances—Viking range, Sub-Zero refrigerator—when they bought the house a year and a half before, and the dark wood veneer cabinets were also salvageable.

Ten days before the birthday, Segalla sent in contractors to do the dirty work: rip out an awkward and unused storage cabinet suspended from the ceiling; strip off the muddy yellow Mylar wallpaper; paint the walls, ceilings, and cabinets white and substitute polished-steel door and drawer pulls for the dated twisted-wire hardware. To replace fluorescent and track lighting, Segalla ordered black spotlights that swivel and tilt. And he had the chartreuse plastic laminate countertops transformed with dove gray Formica paint.

But with only four days left, there was still that underlying problem, the floor. Segalla abandoned a plan to paint on a black-and-white checkerboard as too time-consuming, and instead thought of stripes in random widths that would not require precise measuring. Using a brush, he first applied glazing liquid in a rainbow of colors: raw sienna, burnt sienna, light green, bluish green, drab green, and black. Then he dragged a cut-up window washer's squeegee over the paint to create wiggly lines. The next day he came back and repeated the process, working *across* the stripes to produce a basketweave pattern. Four coats of water-based polyurethane were later added for protection against heavy traffic.

Segalla finished the kitchen with only minutes to spare. As he drove out of town, [illegible] the owners' car on the highway [illegible] home: "I had just enough ti[illegible]pe." ■





Makeover magic, top: A painted woven pattern was the clever solution for a troublesome white vinyl floor. Says designer Peter Segalla, "With paint you can transform anything." Above: Dark wood veneer cabinets were freshened with white paint and gleaming polished-steel knobs. Left: Spotlights replaced fluorescent and track lighting. Walls and ceiling were also painted white, countertops went from chartreuse to dove gray.



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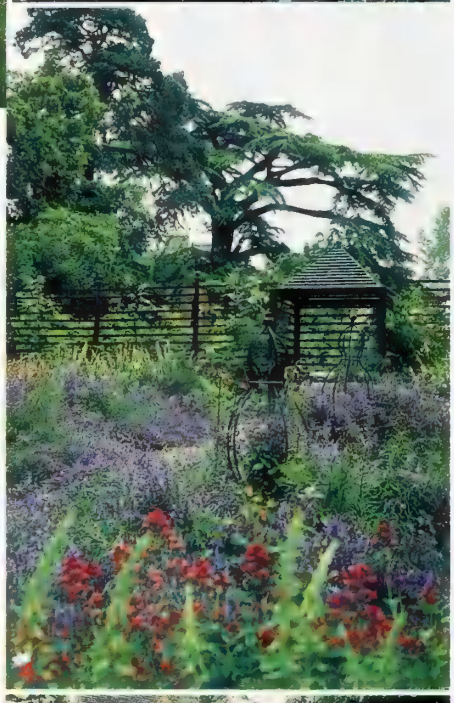
Spend days at famous English gardens—and nigh at bed-and-breakfasts with their own rose-draped pergolas, lavender hedges, and allées of nut trees

By Hatsy Shields



















It's such a catchy idea, I wanted to tr out immediately—B&B's in the U.K. garden-visiting tourists. *Bed and Break for Garden Lovers*, a slim brochure upda annually, describes and illustrates 100 commodations owned by green-thum hosts who, as I discovered on a recent t happily share horticultural know-how, ommend local gardens, and do their weeding. As a guest I often felt as well ta care of (down quilts, homemade grapef marmalade, and personal introductio owners of important gardens) as a d old friend.

I had long planned to see seve grand gardens west of London—Gertr Jekyll and Edwin Lutyens's Hestercom which is newly renovated; the steep flow ing terraces of Kiftsgate Court; and L Saye and Sele's formal beds at Brough Castle. With three of my trusted gui books in hand, I plotted a route that zagged north in a half moon, connect garden dots in the counties of Somerset,

1 & 2: At the Old Rectory near Bath, Gillian Mesquita harvests seeds. 3 & 4: The manor house at Thornhill Park in Dorset overlooks acres of garde and a perennial nursery. 5 & 6: The 15th-century Meadow House in Berkshi is surrounded by borders tended by own Harriet Jones. 7 & 8: Behind Handywa Farm's courtyard near Banbury, clematis bloom on the summerhouse.



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I was warmly enfolded into an elegant dinner of twelve that evening, with tales from the Commonwealth traded over trout mousse and creamed chicke

Dorset, Oxfordshire, and back to Berkshire (see map). At the end of a day spent strolling down rhododendron walks or peering into the faces of a hundred varieties of roses, I would collapse at a gardener's very own house, one of those listed in the bed-and-breakfast guide.

June, when I arrived, is the month of exploding blooms—spires of freckled foxglove and blue delphinium, perky globes of pale purple alliums, and whorls of apricot primulas. Not another soul braved the downpour and sodden paths at the celebrated Heale Gardens near Salisbury, designed by Lutyens's mentor, the architect Harold Peto, where I stopped on my drive west. I expected the fine garden bones, handsome stone terraces, lichen-encrusted balustrades, and walled enclosures. But the river walk along a tributary of the Avon was a wild and wonderful surprise, where at any minute Ratty, the gentlemanly water vole from *The Wind in the Willows*, might have paddled his skiff out from the reeds. By late afternoon when I reached Somerset, the skies had been swept clean and sun streamed down on the honey-colored hamstone of Chinnock House, where I would be spending the first night. The Smiths expected me sometime after tea.

On a tractor-wide lane, the formal Regency (c. 1820) house sits on a rise overlooking rolling hills and farmers' fields. A gnarled acacia spreads its ancient limbs over glossy-leafed box and hedges of lavender defining the gravel courtyard. New Dawn roses arch over the front door. The brisk Mrs. Smith answered my knock and ushered me to a bedroom filled with antiques, bouquets of sweet peas, and stacks of the latest garden books and magazines. Then we joined her husband in the walled garden.

The Smiths moved to Chinnock House ten years ago, they told me as we strolled past beds bursting with blue geraniums, buttery yellow yarrows, clumps of magenta gas plants, and eruptions of leggy geum. With their children grown and gone, the couple take pleasure in putting up paying guests and treating themselves to a warm-water vacation in winter with their bed-and-breakfast earnings. While we chatted, Mrs. Smith busily plucked fat caterpillars off her plants and flicked them onto the grass. "For the birds, you know," offered her husband, "the blue tits, yellow hammers, flycatchers, wagtails. . . ."

The Smiths ate dinner at the local pub, where I joined them. I heard about the fiftieth reunion of Mr. Smith's university crew at Henley, eight septuagenarians still pulling smartly. And we talked about our children's trials and accomplishments. The next morning, following a breakfast of sausages, poached eggs, freshly baked bread, and grilled tomatoes, Mrs. Smith sent me to a nearby bulb nursery, which I never would have discovered on my own, and secured me an appointment at Lytes Cary Manor.

The billowing cottage garden planted by the late writer Margery Fish holds the National Collection of cranesbill, more than 200 varieties of geraniums that spill into every pathway. The present owners' rare plant nursery offered many of these treasures for sale, and I couldn't resist buying a pot of unusual sprawling pale pink cranesbill, thinking I would give it to one of my hostesses. I wound east in thickening mist toward Dorset. Drizzle turned to downpour just as I pulled into the tree-lined drive to Thornhill Park. The three-story cream-colored Georgian house with handsome floor-to-ceiling windows loomed ominously from a height above the fog-shrouded Blackmore Vale—Thomas Hardy's broody country. Cary Goode, a tireless garden designer, and her husband, Richard, bought the property four years ago, and she has imaginatively replanted six of the seventy acres.

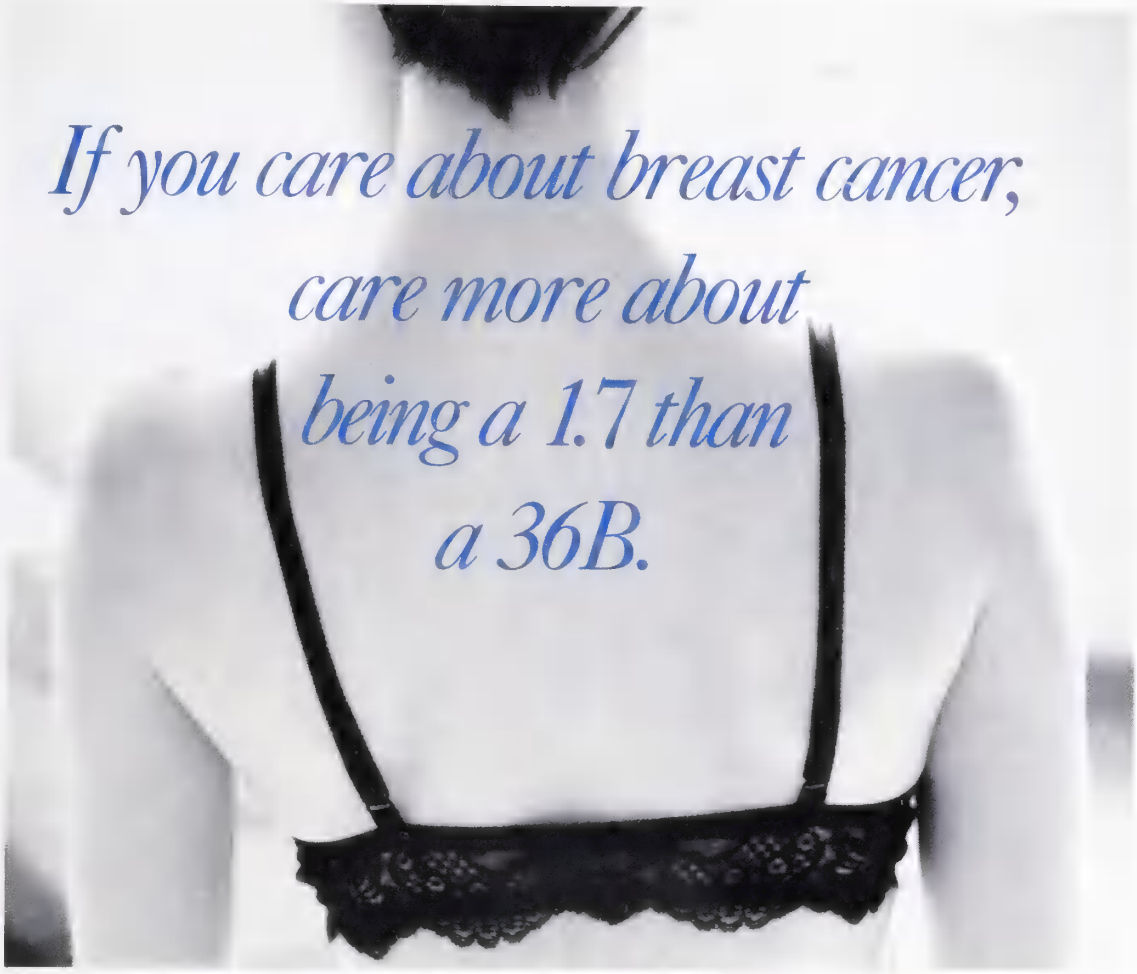
I trailed behind Cary as she inspected the Bishop's and Cardinal's garden, beds of red- and purple-flowered perennials planted in the form of a cross. Beyond, wild perennials thrive without much care. A bandstand and living willow sculptures adorn a garden bordered by allées of nut trees, and an ancient brick-walled perennial nursery is flooded with blue nepeta and pink valerian.

The deluge that reduced my notepad to pulp never deterred Cary. With her head down, she yanked handfuls of dripping weeds from ivy beds and gravel terraces. While the rain bounced jauntily off her waxed-cloth Barbour, my coat absorbed every drop. That evening after she and Richard departed to eat with friends, I crept up the imposing staircase, through the drawing room and down hallways, to my high-ceilinged but modestly furnished room for a long thaw in the tub. Alas, not a hint of warm water could I coax to my distant wing.

The four German ladies at breakfast the next morning informed me that they return to Thornhill Park every year. "Because is it not a very grand English house?" I paid Richard (Cary had disappeared at dawn for a garden conference) and drove north toward the famous Hadspen garden and nursery. Penelope Hobhouse redesigned the neglected garden about 1970; it is now lovingly tended. My favorite area was a shady beech allée underplanted with every imaginable color and size of hosta, including 'Hadspen Blue' and 'Hadspen Heron.' Even though I might happily have settled myself at the next bed-and-breakfast for an early nap, I lingered long at this garden.

Most BBGL hosts expect guests to arrive after four in the afternoon and to depart by eleven the next morning. Even if you plan an extended stay, the house will probably be closed during the day. Dinner arrangements should be made ahead of time with the hostess. You might join the family at table or eat at a local pub. When I had made my reservation with Gillian Mesquita, she alerted me that a few friends would be coming to dinner.

Gillian and Patrick were busy in the kitchen when I arrived somewhat bedraggled in the late afternoon. A retired army officer, Patrick takes an active *(Continued on page 148)*



Know your breast cancer risk assessment number.

Know that NOLVADEX® (tamoxifen citrate) could reduce your chances of getting breast cancer if you are at high risk.

This new risk assessment test is a simple set of questions your doctor will ask you. The results will give you a number that estimates your chances of developing breast cancer over the next 5 years. A score of 1.7 or above is considered high risk. Most likely you won't be at high risk, but you owe it to yourself to find out.

Knowing your number gives you power, and knowing about Nolvadex should give you hope. Because even if you are at high risk, Nolvadex has now been proven to significantly reduce the incidence of breast cancer in women at high risk.

The proof? In a landmark study of women 35 years or older and at high risk of breast cancer, women who took Nolvadex had fewer breast cancers than women taking sugar pills. Nolvadex decreases but does not eliminate the risk of breast cancer, and did not show an increase in survival.

Nolvadex is not for every woman at high risk. In the study, women taking Nolvadex were 2 to 3 times more likely to develop uterine cancer or blood clots in the lung and legs, although each of these occurred in less than 1% of women. Women with a history of blood clots should not take Nolvadex. Stroke, cataracts, and cataract surgery were more common with Nolvadex. Most women experienced some level of hot flashes and vaginal discharge. **Pregnant women or women planning to become pregnant should not take Nolvadex.** You and your doctor must carefully discuss whether the potential benefit of Nolvadex will outweigh these potential side effects.

Call your doctor and ask for your Breast Cancer Risk Assessment test. For a free video, call 1 800 898-8423 to learn more about Nolvadex and the Breast Cancer Risk Assessment test.

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Patient Information about
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(Nol' va dex)

for Breast Cancer Treatment and Reduction in the Incidence of Breast Cancer

Generic Name: Tamoxifen (ta-MOX-i-fen)

Please read this information carefully before you begin taking NOLVADEX. It is important to read this information each time your prescription is filled or refilled in case new information is available. This summary does not tell you everything about NOLVADEX. Your health care professional is the best source of information about this medicine. You should talk with him or her before you begin taking NOLVADEX and at regular checkups. In addition, the professional package insert contains more detailed information on NOLVADEX.

WHAT ARE THE MOST IMPORTANT THINGS I SHOULD KNOW ABOUT NOLVADEX?

NOLVADEX has been shown to help women with advanced breast cancer and in clinical trials of over 30,000 women with early breast cancer it has been shown to reduce the risk of recurrence. Also in a trial of 13,000 women at high risk of breast cancer, NOLVADEX reduced the risk of developing the disease.

Like all medicines, NOLVADEX has some side effects. Most are mild and relate to its hormonal mode of action. NOLVADEX can increase the risk of some serious and potentially life-threatening conditions, including uterine cancer, blood clots, and stroke. It can also increase the risk of getting cataracts or of needing cataract surgery.

If you experience symptoms of any of these, tell your doctor **immediately** (see "What should I avoid or do while taking NOLVADEX?). You and your doctor must carefully discuss your personal medical conditions, history, and preferences to decide whether the good NOLVADEX may do for you outweighs its potential risks. If you and your doctor decide that NOLVADEX therapy is right for you, you should look for symptoms indicating you might be experiencing one of the known risks with NOLVADEX.

WHAT IS NOLVADEX?

- NOLVADEX is a prescription medicine used to reduce the risk of getting breast cancer in women who have a high risk of getting breast cancer.
- NOLVADEX is used to treat advanced breast cancer in women and men.
- NOLVADEX is used to reduce the recurrence of breast cancer in women who have had surgery and/or radiation therapy to treat early breast cancer. NOLVADEX is also used in women with breast cancer who are at risk of developing a second breast cancer in the opposite breast.

HOW DOES NOLVADEX WORK?

NOLVADEX belongs to a group of medicines called anti-estrogens. Anti-estrogens work by blocking the effects of the hormone estrogen in the body. Estrogen may cause the growth of some types of breast tumors. NOLVADEX may block the growth of tumors that respond to estrogen.

WHO SHOULD NOT TAKE NOLVADEX?

- You should not take NOLVADEX to reduce the risk of getting breast cancer if you have ever had blood clots or if you develop blood clots that require medical treatment. However, if you are taking NOLVADEX for treatment of early or advanced breast cancer, the benefits of NOLVADEX may outweigh the risks associated with developing new blood clots. Your health care professional can assist you in deciding whether NOLVADEX is right for you.
- You should not take NOLVADEX if you are taking medicines to thin your blood (anticoagulants) like warfarin (Coumadin®*).
- You should not take NOLVADEX if you plan to become pregnant while taking NOLVADEX or during the two months after you stop taking it because NOLVADEX may harm your unborn child. You should stop taking NOLVADEX if you become pregnant while taking the drug. Please talk with your doctor about birth control recommendations. If you are capable of becoming pregnant, you should start NOLVADEX during a menstrual period or if you have irregular periods you should have a negative pregnancy test before beginning to take NOLVADEX.
- You should not take NOLVADEX if you are breast feeding.
- You should not take NOLVADEX if you have ever had an allergic reaction to NOLVADEX or tamoxifen citrate (the chemical name).

NOLVADEX® (tamoxifen citrate) Tablets

- NOLVADEX is not known to reduce the risk of breast cancer in women with changes in breast cancer genes (BRCA1 or BRCA2).
- You should not take NOLVADEX to decrease the chance of getting breast cancer if you are less than age 35, because NOLVADEX has not been tested in younger women.
- You should not take NOLVADEX to reduce the risk of breast cancer unless you are at high risk of getting breast cancer. Certain conditions put women at high risk and it is possible to calculate this risk for any woman. Breast cancer risk assessment tools to help calculate your risk of breast cancer have been developed and are available to your health care professional. You should discuss your risks with your health care professional.
- Children should not take NOLVADEX because treatment for them has not been sufficiently studied.

HOW SHOULD I TAKE NOLVADEX?

- You will take NOLVADEX differently, depending on your diagnosis.

For treatment of breast cancer in adult women and men, the usual dose is 20-40 mg a day. Take the tablets once or twice a day depending on the tablet strength prescribed. If your doctor has prescribed a different dose, do not change it unless he or she tells you to do so. For women with early breast cancer, NOLVADEX should be taken for 5 years. For women with advanced cancer, NOLVADEX should be taken until your doctor feels it is no longer indicated.

For reduction of the risk of breast cancer, the usual dose is 20 mg a day, for five years.

- Do not stop taking your tablets unless your doctor tells you to do so.

ARE THERE OTHER IMPORTANT FACTORS TO CONSIDER BEFORE TAKING NOLVADEX?

- Tell your doctor if you have ever had blood clots that required medical treatment.
- Because NOLVADEX may affect how other medicines work, always tell your doctor if you are taking any other prescription or non-prescription (over-the-counter) medications, particularly if you are taking warfarin to thin your blood.

WHAT SHOULD I DO WHILE TAKING NOLVADEX?

- If you see a health care professional who is new to you (an emergency room doctor, another doctor in the practice), tell him or her that you take NOLVADEX.
- If you are taking NOLVADEX to reduce your risk of getting breast cancer, you should know that NOLVADEX does not prevent all breast cancers. While you are taking NOLVADEX and in keeping with your doctor's recommendation, you should have annual gynecological checkups which should include breast exams and mammograms. If breast cancer occurs, there is no guarantee that it will be detected at an early stage. This is why it is important to continue with regular checkups.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NOLVADEX?

The most common side effects reported with NOLVADEX are: hot flashes; vaginal discharge or bleeding; and menstrual irregularities (these side effects may be mild or may be a sign of a more serious side effect). Women may experience hair loss or skin rashes; however, hair loss is uncommon and is usually mild.

A rare but serious side effect of NOLVADEX is a blood clot in the veins. Blood clots stop the flow of blood and can cause serious medical problems, disability or death. Women who take NOLVADEX are at increased risk for developing blood clots in the lungs and legs. Some women may develop more than one blood clot, even if NOLVADEX is stopped. Women may also have complications from treating the clot, such as bleeding from thinning the blood too much. Symptoms of a blood clot in the lungs may include sudden chest pain, shortness of breath or coughing up blood. Symptoms of a blood clot in the legs are pain or swelling in the calves. A blood clot in the legs may move to the lungs. If you experience any of these symptoms of a blood clot, contact your doctor immediately.

NOLVADEX increases the chance of having a stroke, which can cause serious medical problems, disability, or death. If you experience any symptoms of stroke, such as weakness, difficulty walking or talking, or numbness, contact your doctor immediately.

NOLVADEX increases the chance of changes occurring in the lining of your uterus (endometrium), which can be serious and could include cancer of the uterus. If you have not had a hysterectomy (removal of the uterus), it is important for you to contact your doctor immediately if you experience any

NOLVADEX® (tamoxifen citrate) Tablets

unusual vaginal discharge, vaginal bleeding, or menstr irregularities; or pain or pressure in the pelvis (lower st ach). These may be caused by changes to the lining of y uterus (endometrium). It is important to bring them to y doctor's attention without delay as they can occasion indicate the start of something more serious, and co include cancer of the uterus or other changes to the ute

NOLVADEX may cause cataracts or changes to parts of eye known as the cornea or retina. NOLVADEX can incre the chance of needing cataract surgery, and can cause bl clots in the veins of the eye. NOLVADEX can result in diffic in distinguishing different colors. If you experience changes in your vision, tell your doctor immediately.

Rare side effects, which may be serious, include certain problems such as jaundice (which may be seen as yello of the whites of the eyes).

If you are a woman receiving NOLVADEX for treatmen advanced breast cancer, and you experience excessive nau vomiting or thirst, tell your doctor immediately. This mean that there are changes in the amount of calcium in y blood (hypercalcemia). Your doctor will evaluate this.

In patients with breast cancer, a temporary increase in the of the tumor may occur and sometimes results in mu aches/bone pain and skin redness. This condition may o shortly after starting NOLVADEX and may be associated wi good response to treatment.

Many of these side effects happen only rarely. However, should contact your doctor if you think you have any of th or any other problems with your NOLVADEX. Some side eff of NOLVADEX may become apparent soon after starting drug, but others may first appear at any time during therap

This summary does not include all possible side effects NOLVADEX. It is important to talk to your health care pro sional about possible side effects. If you want to read m ask your doctor or pharmacist to give you the professi labeling.

Keep NOLVADEX in its original prescription container and of the reach of children.

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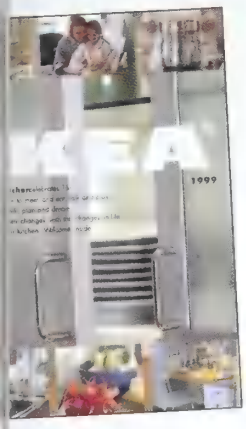
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By Frouwkje Gilkey



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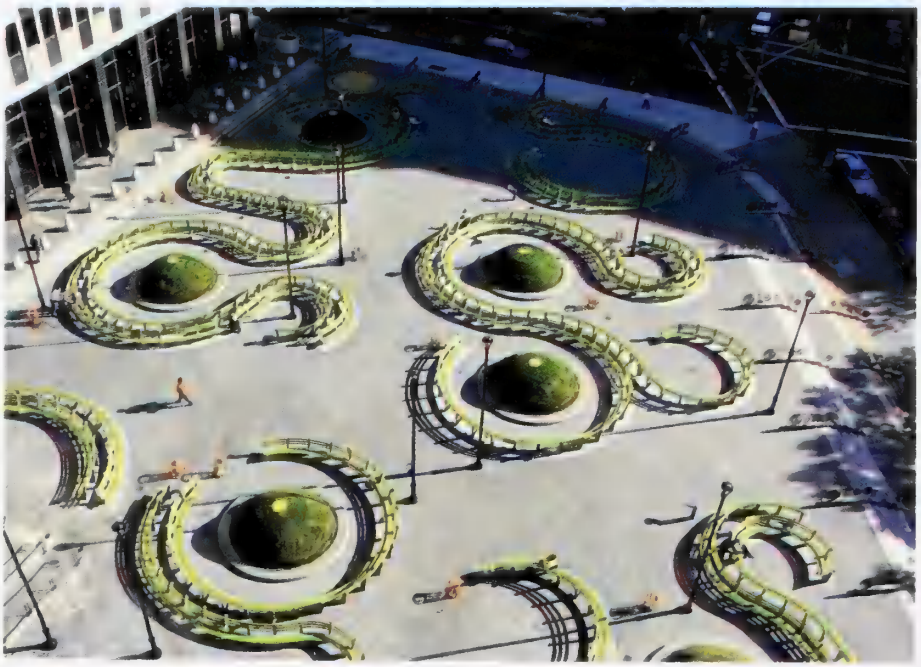
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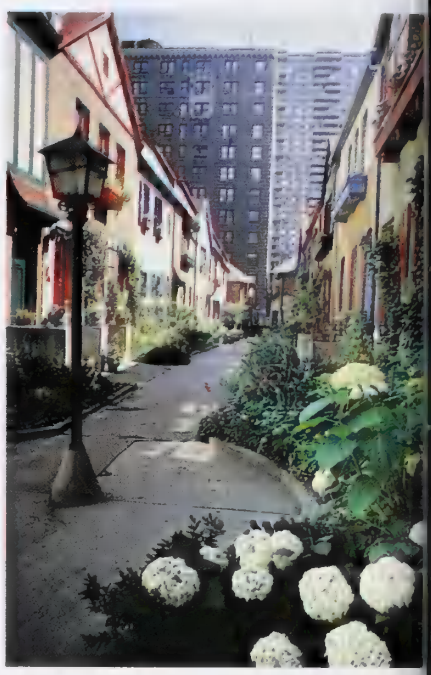
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URBAN OASES

A new book reveals how surprisingly rich New York City is in gardens, with delights ranging from a futuristic plaza with grassy mounds to a medieval cloister

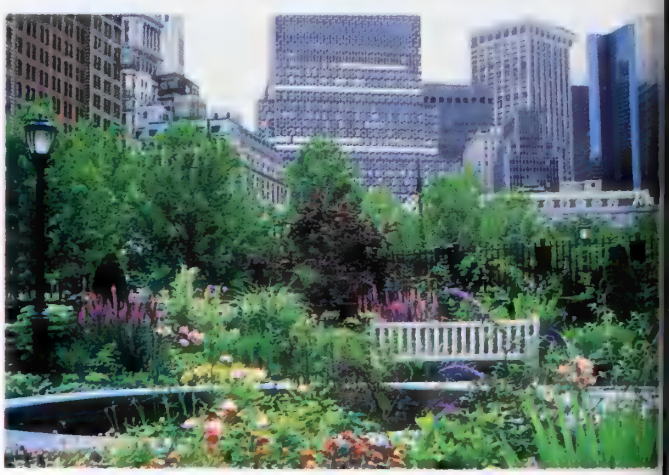
By Sara Marisa Bliss





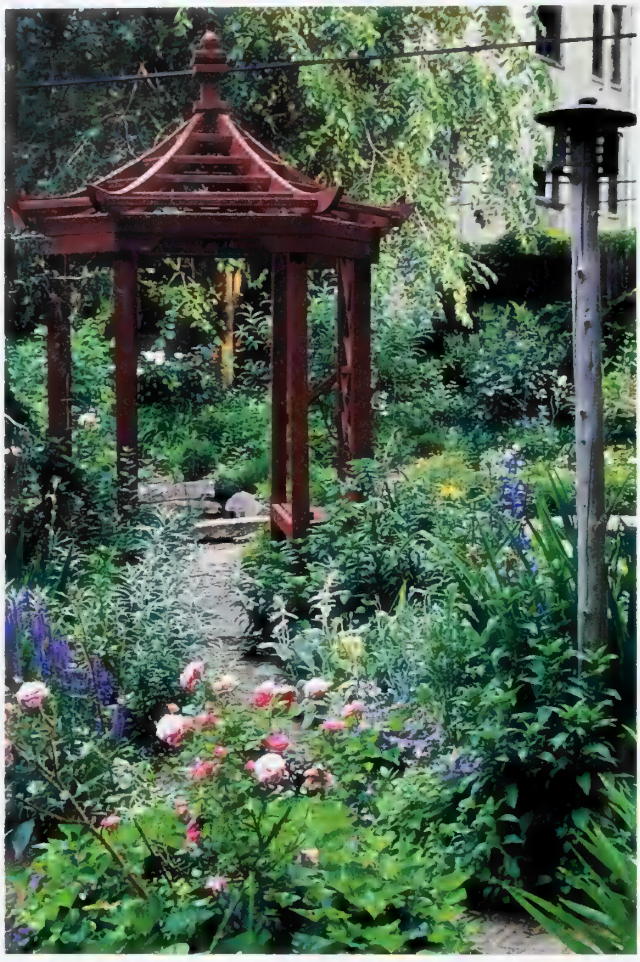
When you look at a map of New York, the city seems to be mostly buildings and pavement with only scattered patches of green: big blocks for major parks and cemeteries, narrow strips along the waterfront, tiny squares for Gramercy and Carl Schurz parks. But a new book, *Gardens in the City* (Abrams, $50), by Mary Jane Pool with photographs by Betsy Pinover Schiff, proves how false this impression is. The team found dozens of gardens throughout the five boroughs—in front yards, backyards, and on roofs, in once-vacant lots, in museum courtyards, around historic houses, along the avenues, and in tiny mews where residents tend flower boxes. To celebrate the extraordinary diversity of green spaces in New York, Pool and Schiff chose gardens ranging in style from medieval to futuristic, formal to spontaneous. Many are set down among skyscrapers, others are as expansive and bucolic as country estates. Some have been funded by charitable organizations, some landscaped by well-known garden designers, others planted by neighborhood residents. To help you locate these treasures, the book has a map with addresses.

Pool and Schiff include gardens both public and private, but our favorites are those that New Yorkers and tourists can visit or see from the street. Look for them out of a bus window or when you're walking down a busy thoroughfare. These are the places where city folk go when the press of tall buildings, crowds, and frenzied energy become too much. >



The urban skyline makes a dramatic backdrop for many city gardens. Clockwise from top right: In a mews called Pomander Walk on the Upper West Side of Manhattan, window boxes and doorstep plots are tended by each resident. Peaceful Robert F. Wagner, Jr., Park in Battery Park City, created with lush flowering borders by garden designer Lynden B. Miller, is only a few blocks from the roar of Wall Street. Using traditional park elements—benches, lampposts, wire trash baskets, and grass—landscape architect Martha Schwartz created a thoroughly untraditional park in Federal Plaza.

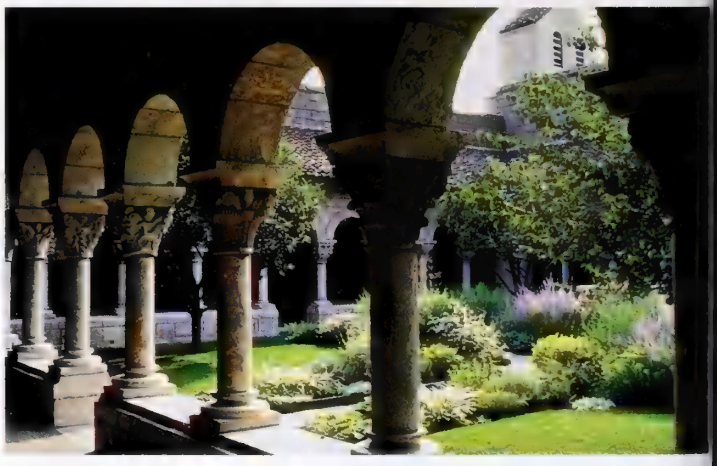

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Visiting these city utopias is almost like going to the country. Three views below: In the herb garden at the Queens Botanical Garden, plants in formal boxwood-bordered beds are divided according to use: medicinal, culinary, and aromatic. At The Cloisters, a branch of the Metropolitan Museum of Art located at the northern tip of Manhattan, symmetrical beds planted in the Cuxa Cloister are patterned after a medieval monastic garden with fruit trees and a center fountain. Philanthropists play a great part in making the city beautiful as the Cherry Walk in the United Nations garden illustrates; in the 1950s Mary Lasker, an art collector who loved flowers, arranged for 300 Kwanzan cherry trees and 50,000 daffodils to be planted in memory of her husband, Albert D. Lasker.







Above: The 6BC community garden in Manhattan's East Village is one of more than 750 in the five boroughs where neighborhood groups tend flowers, fruits, and vegetables on vacant lots lent to them by the city. Right: Hollyhocks bloom in the 300-foot borders that line the lawn in Bryant Park on Sixth Avenue, behind the New York Public Library. A formal water garden with lilies, lotus, and floating hyacinth is the focal point of the landscape (right) at the Bartow-Pell Mansion, [illegible] 1836, in the [illegible]






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SHINE ON, GLASGOW

A year-long city-wide architecture and design festival celebrates the inspiring resurgence of Scotland's cultural capital

By Martin Filler



There is nothing more thrilling than the triumphant comeback of a beloved artist, athlete, or performer. That's equally true of cities, and in the 1990s no once-great metropolis has reversed its sagging fortunes more impressively than Glasgow, Scotland's erstwhile industrial and architectural powerhouse. After decades of decline following the collapse of its renowned shipbuilding industry and the atrophy of its harbor, Glasgow again has a bright future.

As this year's U.K. City of Architecture and Design, Glasgow celebrates its renaissance with Glasgow 1999, a dazzling series of exhibitions and events that show how it has exploited its creative heritage to inspire fresh growth. Over the past decade, Glasgow has taken on a new entrepreneurial spirit, using the visual and applied arts to lift itself out of post-industrial malaise. Though this gritty northern port is best known to design buffs for its Charles Rennie Mackintosh architecture, Glasgow today is much more than an urban museum dependent on cultural tourism.

Now center of a lively product-design and graphics scene—including such cutting-edge groups as Arkitype, Graven Images, One Foot Taller, and Submarine—Glasgow has rediscovered the winning formula that brought it global success in the first place. In the late 19th century, Glasgow's savvy business leaders forged a pragmatic link between young designers and manufacturing clients by setting up schools that channeled creativity into the commercial mainstream. A central component in that original equation was the Glasgow School of Art, again a major feeder of up-and-coming design talent to firms at home and all across Britain.

But if innovative design were Glasgow's only strong suit it would hardly account for the city's growing popularity amon tourists. More than any other factor, it's the unusual warmt and disarming friendliness of the gregarious Glaswegians tha makes such a strong impression on visitors. Only 45 miles wes of Edinburgh, Glasgow is spiritually a world apart. Edinburgh seat of regional government and the professions, has alway been more formal, conventional, and oriented toward Eng land. Glasgow, with its large working-class immigran groups—beginning 150 years ago with the huge influx of Irish settlers—has a more outgoing Gaelic personality.

As home to three universities, Glasgow exudes all th youthful energy of a college town, along with a jumping pub and-club culture that makes it a night-life hot spot. The Glas gow International Jazz Festival, held every summer, add further vitality to a music scene that caters to every taste.

Glasgow's compact city center is built on an American style grid plan uncommon in Britain, reflecting Glasgow' strong commercial ties with the U.S., long its leading trad partner. That layout makes it easy to find your way around th city's rich treasury of Victorian and Art Deco buildings, th overall quality of which is exceptionally high. But with its low to medium-rise scale and a population of under 700,00 (smaller than Baltimore), Glasgow has an intimate feel. Fo those who like to see architecture and design not as precious commodities but as enlivening elements of everyday life, Glas gow has an irresistible appeal. "Shine On, Glasgow" was >

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The High Victorian spires of the Glasgow Art Gallery and Museum (above), completed in 1901, tower above Kelvingrove Park.



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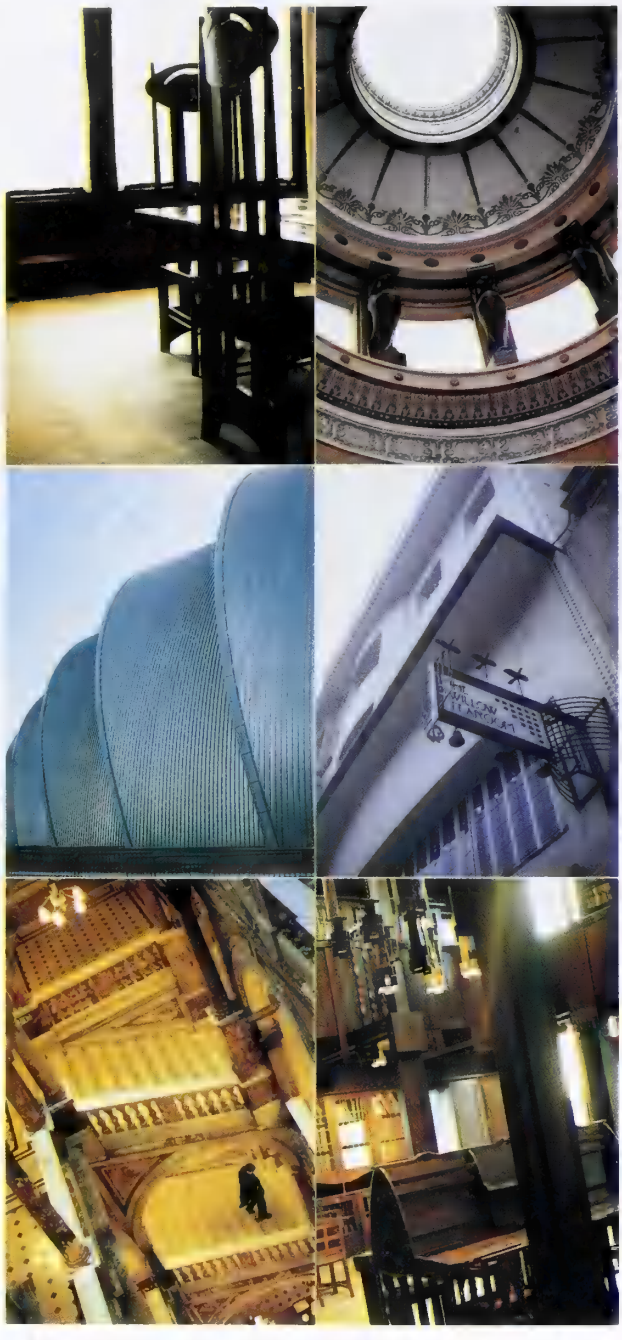
With its large working-class immigrant groups—beginning 150 years ago with an influx of Irish settlers—Glasgow has an outgoing Gaelic personalit

the optimistic motto promoting the city's rebirth, and certainly this year's festivities will add new luster to its growing reputation as a cultural and creative mecca.

ARCHITECTURE: Until this year there was no permanent orientation point in Glasgow where visitors could get an introduction to the work of Charles Rennie Mackintosh, the turn-of-the-century architect, furniture designer, and decorator whose pioneering modern buildings and exquisitely exaggerated chairs have won him an international cult following. Now, however, a spectacular new venue, The Lighthouse (56-76 Mitchell St.; for brochure: 287-1999), provides the ideal immersion before a tour of his landmarks. Mackintosh's first building, this romantic, turreted sandstone structure began life in 1895 as the offices of the *Glasgow Herald*. It has been respectfully renovated by Glasgow architects Page & Park, who have added a dynamic glass-walled extension to the rear. In addition to its informative Mackintosh display, this architecture, design, and planning center also contains galleries for changing exhibitions and a café.

The easiest way for architecture buffs to see the most Mackintosh in the shortest time is to take one of the tours conducted from May through October by the Charles Rennie Mackintosh Society (Queen's Cross Church, 870 Garscube Rd.; 946-6600), headquartered in Mackintosh's only church, designed in 1897–99 and now deconsecrated. If you decide to go it alone, be sure to get the essential new Glasgow Architectural Map from the Glasgow 1999 offices (Charing Cross House, 78 Queens St.; 287-1999).

No design-aware visitor should leave Glasgow without experiencing Mackintosh's Glasgow School of Art of 1897–99 and 1907–1909 (167 Renfrew St.; 353-4526). Far from being a cautiously protected relic, this milestone of modern architecture is a vibrantly functioning academy free from any hint of museum mustiness. Tours of its gripping, dramatic interiors—even the stairways are astounding—are led by students who vary in their grasp of historical fact but are unfailingly enthusiastic. What wouldn't be, amid such inspiring architecture?



Glasgow's architectural highlights include, clockwise from top left, Mackintosh House dining room, rotunda of "Greek" Thomson's Holmwood, facade of Mackintosh's Willow Tea Rooms, Mackintosh's Glasgow School of Art library, stairwell of William Young's City Chambers, and Sir Norman Foster's Clyde Auditorium.

Although several miles northwest of the city, Mackintosh's most beautifully preserved and fully furnished domestic commission, The Hill House of 1902–04 (Upper Colquhoun St., Helensburgh; 143-667-3900) is so extraordinary that it's well worth putting aside the half-day you need to see it. Easily reachable from Glasgow by train, this hillside, river-view country house is now owned by the National Trust for Scotland and is open from April through October. The starkly simplified tan pebble-dashed exterior is as free from ornament as the off-white interiors are alive with it. The integration of architecture and decoration is coordinated down to the smallest detail. Each room is a little universe of design, from light fixtures and mirrors aglow with stained-glass insets to fireplace tools that look like exotic plant life.

If you can't make the trip out to Helensburgh, you can still get a good idea of Mackintosh's interiors at the Hunterian Art Gallery of the University of Glasgow (82 Hillhead St.; 330-5431). After the house in which the architect and his wife, artist Margaret Macdonald, lived from 1906 to 1914 was demolished in 1962, the interiors were moved to this nearby campus and re-created. Here you'll be able to imagine the rarefied life the two aesthetes led in these ethereal white and black rooms, which

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The ethereal black and white rooms in which Charles Rennie Mackintosh and his artist wife lived anticipated so much of modern decorating

anticipated so much of modern decorating. Mackintosh fans can still dine in one of the architect's interiors. Glasgow was once dotted with a chain of Mackintosh-designed restaurants. The last survivor, the Willow Tea Rooms of 1903–04 (217 Sauchiehall [pronounced sawkey-HALL] St.; 332-0521), took its motif from the name of its street, which means allée of willows in Gaelic. Ask to be seated in the Salon de Luxe, a silver-and-mauve confection with the architect's hallmark high-backed chairs and a glittering mirror-and-leaded-glass frieze of stylized willow leaves.

Unglamorous but powerful, Mackintosh's Scotland Street School of 1903-06, now containing the Museum of Education (225 Scotland St.; 429-1202), is a tough, utilitarian sandstone structure framed by twin conical-roofed towers sheathed in huge expanses of glass. Flooded with light, it is further enlivened by unexpected decorative flourishes and more of the amazing stairways at which the architect excelled.

Forgotten for decades after his death in 1928, Mackintosh is now so famous that he tends to eclipse all other Glasgow architects. Among the greatest was Alexander "Greek" Thomson, whose passion for antiquity is reflected in his nickname and vigorous variations on classical themes. In the Cathcart section of south Glasgow, Thomson's best hous Holmwood, of 1857–58 (Netherlee Rd. at Holmwood D 637-2129), has lately been restored by the National Trust f Scotland and is open from April through October. Th remarkable villa bursts with creative energy, and details suc as richly stencilled walls and a cupola ringed with gilded lic caryatids will make decorative-arts fans wonder where he h been all our lives.

One of Glasgow's overlooked treasures is its High Vi torian town hall, the City Chambers of 1882-90 (George Sc 287-2000) by William Young. Though it dominates the town central plaza, it is rarely visited by tourists. Step inside th imposing entrance hall, a forest of chocolaty brown grani columns and giant caryatids beneath vaults of delica mosaics, for an impressive reminder of Glasgow's proud reig as second city of the British Empire.

On the north bank of the Clyde River stands a stunnir new addition to Glasgow's long roster of distinguished arch tecture, Sir Norman Foster's aluminum-clad Clyde Audit rium of 1997, part of the Scottish Exhibition and Conferen Center (Finnieston St.; 248-3000). Dubbed the Armadillo f its resemblance to that mammal, it also recalls the flarin


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terlocking roof forms of Australia's Sydney Opera House.

USEUMS: The civic-minded tycoons of Glasgow's glory ars endowed museums that remain among Europe's finest. he most enjoyably eccentric is the Glasgow Art Gallery and useum (Argyle St.; 287-2690), known as Kelvingrove after e park in which it was built between 1891 and 1901. This dearing red sandstone pile contains a typically British Impe- l mishmash of European paintings, natural history speci- ens, archaeological finds, and ethnographic objects. Sunday ternoon organ recitals complete the Victorian ambiance of pular uplift amid philanthropic splendor.

Two smaller museums are highly recommended. Though her remotely located in Pollok Park, the Burrell Collection 060 Pollokshaws Rd.; 649-7151) is a rewarding detour for its lerless paintings by Degas, superb medieval objects, and sian carpets. The University of Glasgow's Hunterian Art allery (82 Hillhead St.; 330-5431) has one of the largest ncentrations of pictures by American expatriate James cNeill Whistler, who was proud of his Scottish ancestry.

The liveliest new addition to the Glasgow art scene is e Gallery of Modern Art (Queens St.; 229-1996), or GoMA, hich opened in 1996 in the city's renovated 19th-century change Building. Signifying the transformation of that assical landmark is artist Niki de Saint-Phalle's irreverent rrored-mosaic pediment above the porticoed entry. The phasis here is on locally produced contemporary art and crafts—some first-rate, some awful—but at the very least this is a refreshing change from the predictable sameness of many other modern museums.

Most house museums memorialize the rich and famous, but one weird and wonderful exception is the Tenement House (145 Buccleuch [pronounced buck-LOO] St.; 333-0183). A rental flat in a typically Glaswegian row dwelling built in 1892, this home of an obscure spinster named Agnes Toward, who lived here for more than half a century, is a time capsule of British working-class domesticity. After its tenant died, it remained untouched for years until it was faithfully preserved by the National Trust for Scotland to illustrate the daily world of average Britons, down to transfer-print crockery, coal fire, gaslight, and Monkey Brand soap.

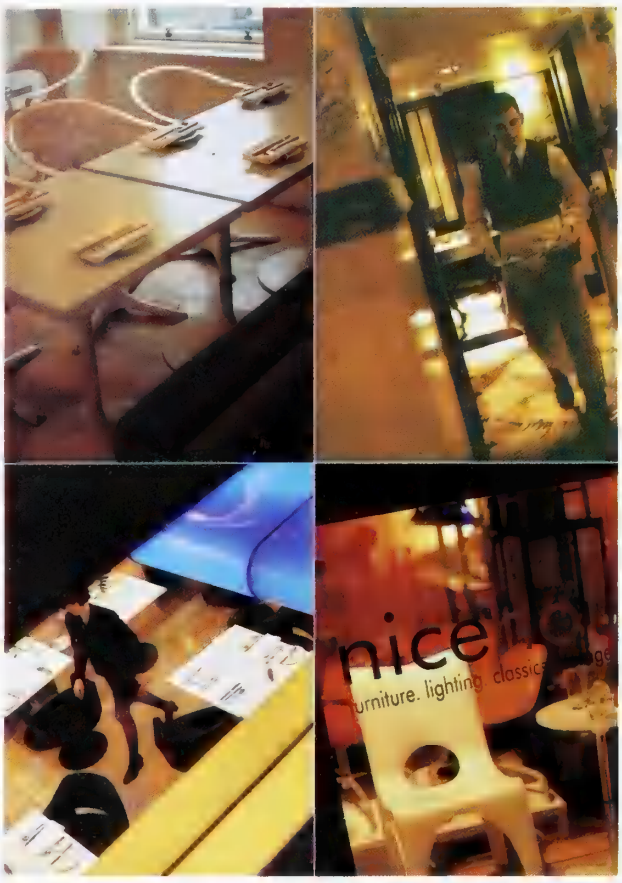
SHOPPING: Glasgow is awash with "Mockintosh"—bad adaptations and kitschy approximations of designs by its favorite son. Though you're more likely to find original, affordable examples of Scottish Art Nouveau in London galleries, there are a few places in Glasgow worth looking into. Mackintosh expert Roger Billcliffe (134 Blythswood St.; 332-4027), author of several excellent books on the architect's designs, now deals primarily in modern Scottish paintings and craft objects, but occasionally has museum-quality Glasgow School furniture and decorative arts. As part of the Glasgow 1999 festivities, he's putting on a series of design shows ranging from Georg Jensen jewelry to architectural steelwork. >



There aren't many good antiques shops in Glasgow, but among the best is Tim Wright Antiques (147 Bath St.; 221-0364), featuring furniture and "smalls" from the 18th through 20th centuries. Directly across the street, stop in at Jeremy Sniders (158 Bath St.; 332-0043) for a terrific selection of Scandinavian silver and ceramics from 1900 to 1960.

Some of the most inventive stencils were made by the decorative artists of the Glasgow School, whose stenciled schemes could be as densely patterned as any William Morris wallpaper. The Lansdowne Collection (339 Great Western Rd.; 339-6546) offers a wide range of Mackintosh-inspired stencils in addition to executing custom designs and giving hands-on courses in the craft itself.

Original Mackintosh furniture now costs five figures and upwards. Fans with less than tycoon budgets who want one of his famous chairs or lesser-known tables or case pieces should consider the handsome re-creations of Bruce Hamilton (Unit 4, Reidgear Buildings, Napier St., Linwood; 150-532-2550). They take about a month to execute and are worth the wait.



Among Glasgow's best dining bets are, counterclockwise from top right, seafood at landmark Rogano's, health food at minimalist Air Organic, and lunch at city-center Tun Ton. High-style design shop Nice House, with Chasm chair by Will White and Katarina Barac of One Foot Taller, from the Glasgow 1999 Collection.

High-style contemporary furniture and objects, some by today's innovative Glasgow designers, are the specialty at Nice House (Italian Center Courtyard, John St. between Ingram and Cochrane; 553-1377).

RESTAURANTS: The first Glasgow restaurant to earn a Michelin star, the intimate dining room at One Devonshire Gardens (1 Devonshire Gardens; 339-2001) maintains high standards under chef Andrew Fairlie. Though grandly decorated it's completely unpompous, and you can drop by in jeans for just his amazing cream of onion and wild garlic soup, luxuriously indulgent mango-and-passionfruit mousse, or definitive chocolate marquise.

When British Prime Minister Tony Blair made a state visit to China last year, Glasgow chef and TV celebrity Nick Nairn went along to prepare a buffet for 1,000 guests. Not surprisingly, his year-old namesake restaurant, Nairns (13 Woodside Crescent; 353-0707), has become packing in locals and travelers attracted by his brilliant fusion of Scottish, European, and Asian cuisines, a fitting reflection of Glasgow's increasingly multicultural character. An astounding three-course meal costs a mere £2[illegible]

Since 1935, the sleek, wood-paneled Deco interiors of Rogano (11 Exchange Pl.; 248-4055) have been decorated in the style of such contemporary ocean liners as the *Queen Mary*, built at the nearby Clydebank shipyards. This popular, centrally located landmark (around the corner from GoMA) is a dependable choice for seafood. But as on a cruise ship, steer clear of overly ambitious preparations; stick with sparklingly fresh oysters and superlative smoked Scotch salmon.

Though it looks like a 1970s fern bar, The Ubiquitous Chip (1 Ashton La.; 334-5007) deserves its reputation as one of Glasgow's top restaurants. Its updates on Scottish classics—including superb game and a light and delicious reinterpretation of haggis, the national innards-and-oatmeal dish—are complemented by an extensive, fairly-priced wine list.

The hottest new restaurant among Glasgow's young style setters is Air Organic (36 Kelvingrove St.; 564-5201), with *2001*-ish white-on-white minimalist design and health-conscious food, including sushi and salads of organically grown vegetables.

In a cleverly converted bank building in the city center, 78 Saint Vincent Street (78 Saint Vincent St.; 221-7710) is a convincing advocate for the new Scottish cuisine. Old favorites like salmon cakes and loin of lamb are transformed with a light touch and piquant seasonings that enhance the natural flavors of Scotland's fine native produce.

The £9.95 two-course lunch at the recently opened chicly simple Tun Ton (157 Hope St.; 572-1230) is a bargain, making this convenient, informal place a good choice during city-center shopping and sightseeing.

Great for breakfast, a light lunch, or espresso break, Café Rouge (15 John St.; 552-4433) in the postmodern Italian Center designer-boutique building, a stylish hangout in the SoHo-like old Merchant City district.

HOTELS: Glasgow's top address is One Devonshire Gardens (1 Devonshire Gardens; 339-2001), on a par with the best London or Paris has to offer. Three huge Victorian townhouses are interconnected to create a sumptuously decorated hotel that feels more like a private home (if you're a very tasteful millionaire, that is). It's located in the quiet residential West End, relatively far from downtown, so you have to take a cab or use the nearby station of *(Continued on page 152)*

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Many major American museums own examples of Wharton Esherick's sculptural furniture, yet few people recognize his name. A new exhibition aims to change that

By Suzanne Charlé

On May 1, just as thousands of daffodils blaze across the grounds of LongHouse Reserve, an exhibition of the furniture of Wharton Esherick opened there in East Hampton, New York. Hailed by this foundation's president Jack Lenor Larsen as "the most important furniture maker of 20th-century America," Esherick is the link between the organicism of the Arts and Crafts movement and modern expressionism that swept the nation after World War II.

"He was doing modern furniture before 'Scandinavian design' existed," says Robert Aibel, owner of Moderne Gallery in Philadelphia, who has sold some of Esherick's most important pieces to Larsen, himself a major name in 20th-century design. The artist worked long and hard—virtually until his death in 1970 at the age of 72—preparing the way for the likes of Wendell Castle. Yet Esherick, who shunned mass production, never became a household name. "His work was unique," says Aibel, who will discuss Esherick at LongHouse May 30. "You couldn't say: It looks like so-and-so's."

Trained as a painter, Esherick—though technically proficient—never managed to find his own style. In 1920 he wintered at a Utopian community in Fairhope, Alabama, where he carved some bas-relief frames for his canvases. A new friend, the writer Sherwood Anderson, made a clear-eyed observation: "Your frame is better than your painting." Esherick took the point.

The creative shift freed the artist's spirit and imagination. In wood, Esherick had found his medium. He turned out woodblock prints for books, including Walt Whitman's poem "Song of the Broadaxe." In 1927 he built a drop-leaf desk, a ruggedly arresting piece, and began to attract commissions. By the early 1930s he was cutting through styles, with the help of an accomplished cabinetmaker: A 1931 desk looks as if it sprang out of a Cubist painting, a mid-thirties sleek spiral stair case of glossy pine sweeps with streamlined exuberance.

Many of the artist's works reside at his home and workshop near Valley Forge, Pennsylvania, now the Wharton Esherick Museum. The sculpture studio, built in 1926, harkens back to traditional Pennsylvania stone barns, but its walls curve like the trunk of a tree. Inside, the studio is intensely personal. Every door hinge, every light fixture testifies to a restless curiosity and an unbridled sense of play. Wagon-wheel rims, carriage shafts, and harness leather team up as a chair. A tree trunk stair way torques out of sight.

Shunning self-promotion, Esherick still knew how to get commissions and how to expand them. When asked by Judge Curtis Bok to build bookshelves, the enterprising artist showed up with a model for a spiral stair way. The Boks were confused but convinced, and Esherick went on to design for them fireplaces, bookroom, archway (on display at LongHouse), and—in his own good time—bookshelves. ■



The artist (his 1919 self-portrait, top left) turned from oil painting to wood. Pieces exhibited at LongHouse Reserve, from top right: 1970 stool with stretchers attached at different levels; 1938 chair fashioned out of hammer handles; [illegible]orm library ladder made in 1966; expressionist game table that was exhibited, along with other works, at [illegible]939 World's Fair in New York. Bottom: Esherick's studio, now the Wharton Esherick Museum.

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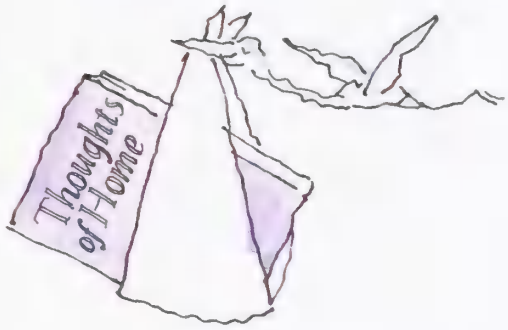
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PROUD THOUGHTS

'e judge the success of our Thoughts of Home column, hich has opened each issue of this magazine since June 1991, rgely by enthusiastic reader mail and phone calls. But we ve another measure as well: Our writers, many of whom me to us in the early stages of their careers, are finding that blication in House Beautiful changes their lives.

Some, like Frances Mayes, have turned their short memoirs to full-length books. She is our biggest star for her *Under Tuscan Sun* (the version in our December 1993 issue was lled "Under the Etruscan Wall"), which has been widely nslated and is now a best-seller in six countries. The perback of Frances's book has been on the *New York mes* best-seller list for nearly ninety weeks. Her second, *lla Tuscany, The Sweet Life in Italy,* was published this April Broadway Books.

We printed Ania Savage's "War and Peace in a Very Small ace" in September 1992. A year from now the Texas A&M iversity Press will publish Ania's *Memories Against Forget-g*, a book that grew out of the gripping account in our ges of Ania's return to the Ukranian village she fled as a ddler at the end of World War II.

Since her debut in the December 1994 issue, Antonia Stearns has written a record-breaking five Thoughts of Home columns about her life as a Foreign Service daughter and wife—you can read the latest in this issue. Spurred on by an interested literary agent, she is in the middle of a book-length memoir. Also tapped by an author's agent after appearing in Thoughts of Home was Lisa Jennifer Selzman ("Sabbatical Houses," February 1999), whose novel-in-progress is guaranteed professional attention. While her essay was still on the newsstands, Linda Moore Spencer's writing ("The Three Graces," August 1998) attracted an editor who is publishing Linda's first novel early next year. It will appear under a pseudonym, so we will have to guess which one it is—and don't think we won't try.

In 1995 Hearst Books published an anthology of Thoughts of Home selections put together by our features editor, Elaine Greene, who has shepherded the series from the start. Demand for the book has never ceased, so we are happy to announce that this volume is coming out in paperback this month. Good news for readers who already own the book: We promise an all-new collection in another year or two.

And who knows how many other careers will have been launched by then?

Louis Oliver Gropp

EDITOR IN CHIEF



New House, Old Sou

In furnishing her country retreat, interior designer Victoria Hagan juggled obligations to local tradition, family ne[illegible] and her own unpretentious aesthetic



The typical Victoria Hagan mix in the living room includes a luxurious custom-made shadow-striped sofa, an old leather captain's trunk with brass trim, a wrought-iron lattice-back garden chair, and a painted 19th-century English hall table. Martha Washington armchairs with heavy cotton tie-on slipcovers are from Hickory Chair's Mount Vernon collection. The exaggerated wing chair in natural linen is produced by Hagan after an 18th-century design.

Serving up her own freshly minted Hamptons beach house as a prototype, New York designer Victoria Hagan shows her thoughts about tomorrow with a breezy handling of antiques, a mostly white palette, and a sure hand with textures.

There are interior designers who have it all worked out before the first shopping trip, plugging coffee tables and slipper chairs into rigidly designed room schemes. Victoria Hagan is no such designer. Her approach is more emotional, spontaneous and—may one say it?—feminine. "I like a place to come together from the outside in," says Hagan, "for it to be shaped by the landscape, architecture, and above all the people destined to live in it."

Built on a three-acre cornfield, Hagan's 1997 beach house on eastern Long Island is the most articulate example of her companionable, quirky yet restrained style. The architecture, by Darren Helgesan—based on nearby farmhouses dating back as far as the early 18th century—ruled out grand furniture or accessories. Hagan's love of the Kansas-like views of the flat, wide-open land determined that nothing in the rooms would gobble up attention. And the house had to be supple enough for a vital young family. Hagan and her husband, Michael Berman—cofounder of *George* magazine, and now president of Hachette Productions—are the parents of two-year-old twin boys.

Stylistically, the interior of the cedar-shingled house could serve as a Hagan primer. Lesson One: Any color is fine as long as it's subtle (there are eight whisperingly different shades of white, some flat, some satin). Lesson Two: Anything is a candidate, as long as there's not too much of it (livin room windows have double curtains, linen scrim layere dreamily over cotton duck, but everywhere else there ar standard-issue roller shades). Lesson Three: For energy and welcome edginess in a room, inject an under- or overscale piece (a massive Syrian armchair sits like a throne in the mas ter bedroom). Lesson Four: Antiques can look every bit a modern as contemporary design (Starck and Sottsass ar invited to improve on Hagan's boxy 18th-century English set tee with carved melon feet, which she is about to put into pro luction). Lesson Five: Wing it a little.

"There are no rules that govern what I put in a room—I rely totally on instinct," explains Hagan, whose talent ha earned her such clients as Revlon chieftain Ronald Perelma and movie director Barry Sonnenfeld. "The whole time th house was going up I bought things here and in Europe, Cali fornia, and Massachusetts without knowing where any of i would go. So the rooms give the impression that they hav evolved. My idea was to insert an old soul into a new house.

The structure itself was an effective coconspirator: Th symmetrical two-story retreat slips into its setting so easily tha passersby cannot be sure it is new or truly old. "A lot of peopl who build out here want to make a personal statement. No us," says Hagan. And the couple say there is no better plac to bring New York City kids on weekends and in summers where they feed the ducks in the village pond, bicycle to th vegetable stand.

Hagan explains, "I wanted the house to acknowledg





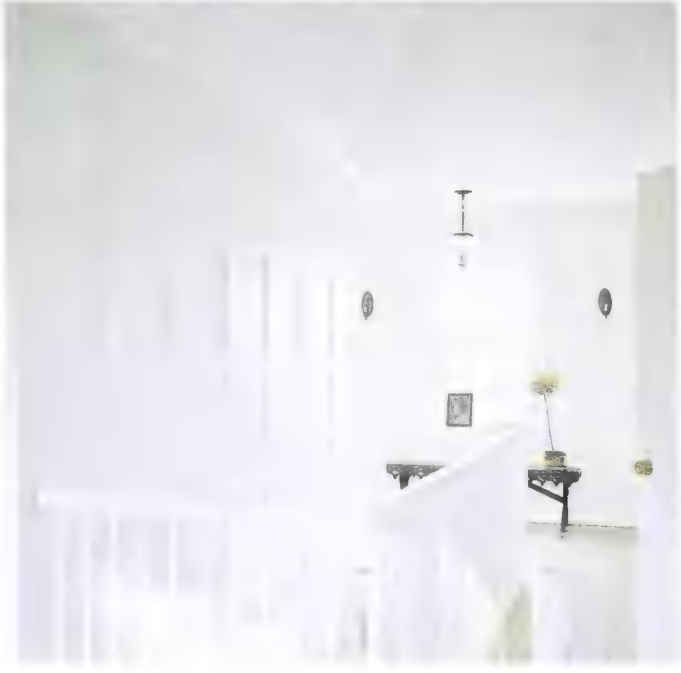
The unshowy new house sits sympathetically on a former farm field (above left). Above right: The front hall is hung with a French gilt mirror above a leather-covered chest on brass ball feet; 18th-century English chair has its original tapestry. Opposite top: Victoria Hagan's favorite corner of the living room centers on an 18th-century muslin-covered English settee and a pair of seriously upright 1920s hall chairs. Tole tray on acrylic base seems to float. Opposite, below left: The couple's twin sons. Opposite, below right: Living room's wing chair is the kind of overscaled piece Hagan delights in punching. Cityscape includes a French clock, antique drafting tools, an elaborate rusted door knocker.















cal building traditions and the rural setting." Accordingly, oldings throughout are plain and flat. The raised grid panel- g Hagan devised for the halls, lending them muscle and ructure, is suitably simple. Floors are made of wide knotty- ne planks with a pale, ambiguous gray-green wash. And cept for the soaring, sprawling, all-in-one kitchen-family om—cleverly designed to look like a later addition—the ain wing's front hall, living and dining rooms, and four bed- oms are modestly scaled. But modest does not mean poky. en a handkerchief-size guest room boasts handsome, intel- gent proportions. There is no record of anyone having rned down an invitation to spend the night.

Hagan also considered how turning that big calendar ge next December will shape the way she wants to live: hese days, obviously, every designer is trying to imagine the domestic interior in the next millennium. For me, it's fresh, clean, lightstruck rooms filled with things from the past that are given plenty of space to breathe. Antiques supply the connection with the past that we find so comforting." Sunshine and space are the non-negotiable modern imperatives, according to the designer.

And did she mention the sophisticated, not to say studied, salad of textures that are another component in these forward-looking interiors? In the living room alone we find the worn cracked leather of an old trunk, cashmere cushions snuggling a velvet bolster, a wrought-iron garden chair with an advanced patina, the worm-eaten wood of an apple ladder—plus about a dozen textures more.

Which brings us to Lesson Six: Keep your eye on Victoria Hagan.

The kitchen-family room (above) was designed to look like a later addition. The painted American food safe hides television and toys. Opposite top: White dining room's ceiling was painted khaki to create the impression of greater height; black ush-and-cane-seated Hitchcock chairs partner a collapsible French wine-tasting table. Opposite, below left: Victoria Hagan designed a simple faux paneling for the stairwell. Opposite, below right: Victorian wire chair is flanked by a pint-size pair.



Limiting a grape-leaf pattern from Clarence House to pillow shams is pure Victoria Hagan. Slipper chairs upholstered in muslin stand at the foot of an Anglo-Indian bed from British Khaki. The room's wild card is a Syrian throne chair inlaid with mother of pearl. Opposite: "I know you'll laugh, but this room is all about color," Hagan says of a guest room. The color in question is a subtle shade of pale blue-gray in which Hagan also sees hints of green. Bedside table is a witty note.

FOR MORE DETAILS, SEE READER INFORMATION









fter driving miles on meandering dirt roads, visitors ass through an orchard of 'Snow Drift' crab apples pposite) planted by landscape architects Sherr & Wagner. djacent lies a swimming pool and vegetable garden, and st beyond, the entrance court. Top: Sited to maximize ews by Cicognani Kalla Architects, the house has a stone- ced grotto level dug into dynamited rock. Here are the tting room for young family members, a fitness room, undry. Above: The grotto wall rises to form a balustrade.

PRIME REAL ESTATE

People often make mistakes the first time they do something, but when the owners of this country property—a couple who raised their now-grown sons in the suburbs—built their one and only house, it turned out as well as if it had been their second or third attempt

By Elaine Greene
Photography by Jeff McNamara
Produced by Dara Caponigro

The 24-by-30-foot living room (both views) has two seating areas. One focuses on the limestone fireplace, made in France to the designs of the architects. At hearthside, decorators Laura Bohn and Joseph Lembo placed two identical sofas in two different fabrics from Glant. Between the windows is Black Jesus Christ *by Andre Serrano; on easel,* Poppies *by Mary Weatherford. The window bay is set up for daylight reading à deux; views here are even good at night, when outcroppings are l*







They are passionately happy in their two-year-old retreat on 200 acres of farmland in Dutchess County, New York, and except for some mild regrets about how easily soapstone kitchen counters stain, there is nothing here they would change. This is not a surprising accomplishment for first-time builders when you consider that they are a pair of high achievers in their prime, he a renowned New York surgeon and she a corporate executive with experience in home furnishings. They know what they want, they are not afraid of details, and they are patient.

During two years of planning and execution, their architects, Ann Kalla and Pietro Cicognani, and their interior designers, Laura Bohn and Joseph Lembo, learned to value the tireless involvement of these clients. "Before she chooses, she wants to see everything that's out there—not just the museum quality but the copy," Bohn says of the wife. Lembo, Bohn's partner when the work began and now director of creative services at Nautica, found the teamwork extraordinarily creative, saying, "They are adventurous fine-art collectors who turned out to be equally fearless about decorative arts. I always looked forward to our shopping trips."

The owners also enjoyed the laborious project, in which two dreams meshed perfectly. The wife was avidly seeking solitude. After her high-pressure workweek she wants to see *no one*—only family and an occasional guest: "I just wanted a lot of places to sit and read."

The husband, who grew up in the suburbs, spent every boyhood weekend and every summer living and working on the Upstate New York farm of a childless aunt and uncle, and he had waited for decades to relive these golden days. By now he has, on foot or in an old four-wheel-drive Isuzu, explored all his acreage, finding, in addition to ruins of dairy barns, pits where Revolutionary War armaments were smelted. He owns





LOCAL COLOR

A vivid example from *Color and Light*, the new book by architectural colorists Donald Kaufman and Taffy Dahl, is this new Italianate house in northern California where decorator Mark Hampton chose paints and fabrics to suit the setting

By Christine Pittel Photography by Dominique Vorillon

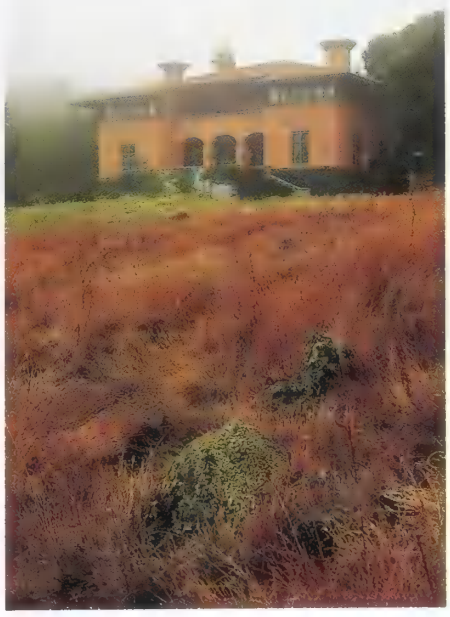
Take a cue from nature. If you follow the lead of master colorists Donald Kaufman and Taffy Dahl before choosing paint and furnishings for a house, you will first consider the landscape and the local light. Patterns of light we barely notice have a profound effect on how we perceive a room. Paint on a wall comes alive when the sun strikes it. Hues change with the shifting shadows. A brilliant rug that looks fine in the clear, strong sun of Santa Fe might seem garish in Manhattan; a pale rug that shows all its colors in Charleston might go flat in Seattle. In bright light, we see warm shades more easily. Dimness brings out the cool colors, which is why blue flowers look so intensely blue at dusk.

A room becomes more pleasurable when you bring some of nature's effects indoors. The vineyard owners who built this northern California house knew this professional bit of wisdom instinctively, and decided to capitalize on the similarities of climate and vegetation between their site and Italy. Italian immigrants introduced grapes into the Napa Valley in the 1850s, so it should be no surprise that Italianate farmhouses eventually followed. But few are as Palladian as this villa designed by architect Ned Forrest after roaming the Veneto with his clients, measuring walls, studying proportions, and paying particular attention to color. The owners now bask in the glow of their research. In late afternoon, the California sun strikes their burnt sienna, umber, and ocher walls and the colors ignite, like a match flaring.

The solid, symmetrical house presides proudly over the countryside yet never overwhelms its natural setting. During the hot, dry summers, the broad, two-story stucco mass dissolves into the surrounding fields. Earth colors like ocher and umber absorb harsh light without bleaching out and defuse even a violent summer sun. The palette subdues California's penetrating light without turning it cold. Strong colors make intense light tolerable, and conversely, intense light begs for vibrant color.

The garden may offer a cool refuge from the summer heat, but the main line of defense is the Mediterranean-style house itself, built with characteristically thick walls and small windows to shield the interiors from the sun. Deep eaves and generous porticos create a shady transitional zone between outdoors and indoors. But the drawback of this natural cooling strategy becomes clear on gray winter days, when dim rooms can feel lifeless and chilly. So the late designer Mark Hampton, an old family friend who decorated the interiors, chose to compensate with color. Ocher warms even the farthest reaches of the vast living room. A blood-red dining room seems to import its own personal sun.

Refined over centuries in the hills of Italy and later imported to California, these regional colors feel at home in this particular landscape. Sometimes all you need to do is look out the window—at the plants and the nearby architecture—to figure out what colors will flourish in your specific light.



Early-morning fog blurs colors and blends the house (above) into the landscape. Opposite: When sunlight hits the sienna walls under the fire-engine-red portico, they turn an incandescent orange. In spaces like this, saturated with pigment, even shadows come in color. Reflected red light from the ceiling blends in with daylight to create a violet shadow.

FROM COLOR & LIGHT: LUMINOUS ATMOSPHERES FOR PAINTED ROOMS. PUBLISHED BY CLARKSON POTTER, 1999. FOR MORE DETAILS, SEE READER INFORMATION











For the double-height living room, decorator Mark Hampton chose a rich ocher, deep enough to hold the large room together, bright enough to be luminous. Inevitably, the eye goes to the point of greatest contrast, which is one reason why dark woods look so marvelous against light walls. Opposite, clockwise from top left: In the hallway, Hampton chose a variation on the same ocher to provide a sense of continuity to the enfilade of rooms. Terra-cotta pots and pavers plus red and orange flowers bring out the dense green foliage. Coral-and-white-striped curtains give a pink glow to the cream breakfast room. Blood-red walls bounce warm light to the dining room's beamed ceiling and terra-cotta floor and the air itself seems colored; green-striped slipcovers are red's complement.

FOR MORE DETAILS, SEE READER INFORMATION

chandeliers



Based on classic European designs, these fixtures—best placed at ceiling center—are the jewelry of architecture

Produced by Frouwke Gilkey Photography by Michael Weschler









ar and misty crystal drops dangle from a lead-crystal beaded frame; from Holly Hunt (opposite). Above, clockwise from top left: hemian crystal leaves encircle gilt tole arms; from Espace Trianon. Hand-blown beads form necklaces on Niermann Weeks's silvered ndelier. Sinuous arms are studded with crystal flowers; from ABC Carpet & Home. Nesle's fixture is clearly a Louis XV–style design.

FOR MORE DETAILS, SEE READER INFORMATION





Dealer's Choice

When Michael and Mari Ann Maher see something they like, they buy it without worrying about where it will go. Between her shop and the house they live in, everything finds a place

By Christine Pittel Photography by Laura Resen
Produced by Dara Caponigro

The living room (opposite below) is a cheerful jumble of patterns: Brunschwig & Fils on the club chair, George Smith fabric on their own sofa, Robert Kime on the high-back chair, and Clarence House on the stool. Clockwise, from left: Etched ostrich eggs flank an old Paris porcelain tulipière; vintage Fortuny curtains next to Mulberry's paisley chenille on chair; Siberian iris; St. Francis statue from Treillage.






The Garden Book
THE VICTORIAN HOUSE BOOK · ROBIN GUILD
The ART of the OLD SOUTH
VENETIAN VILLAS







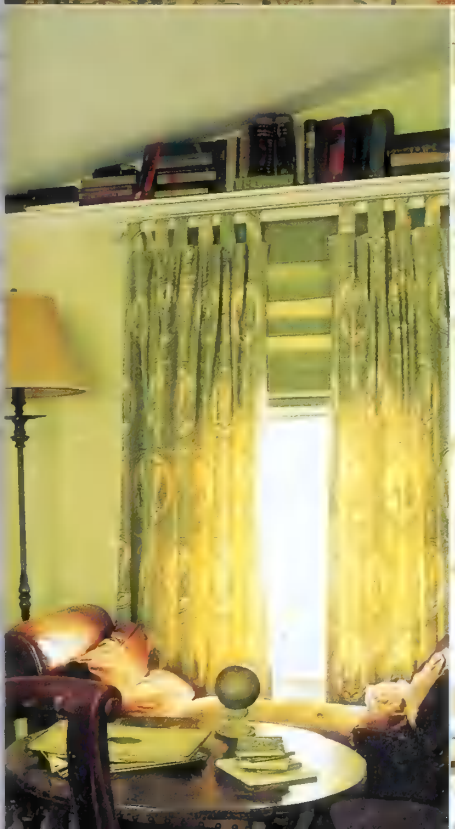
"He married me for my furniture," says Mari Ann Maher, who met New York decorator Michael Maher when he was her client at her uncle's antiques business, John Rosselli International. After a few working lunches, Michael suggested that she visit his 1860 New Jersey farmhouse. "There was a huge snowstorm, and I got trapped here for the weekend," she says. "Six weeks later we were engaged."

How often is a decorator lucky enough to marry his favorite dealer? "We talk about my projects and she's always on the lookout for pieces I need," says Michael. Inevitably, their lives revolve around buying, selling, arranging, and rearranging furniture. Even on their honeymoon in France, they spent half their time helping Uncle John and designer Bunny Williams find enough treasures to fill a thirty-foot shipping container. "We've never owned a car," sighs Mari Ann. "We drive everywhere in a van because we might spot something tempting by the roadside. We're constantly moving things to the shop or the house or a client." Typically, their one-year-old son's car seat is wedged between tables and lamps. "Griffin has no interest in toys," says his mother, who often brings him along to work with her during the week, when the family is ensconced in a Manhattan apartment. "He would rather play with the furniture."

For Mari Ann, it was actually a relief to walk into a house that was already decorated. "Wisely, she missed out on the construction phase," says Michael, who did much of the work himself, with the invaluable assistance of his brother, Matthew, a plumber. The farmhouse, which was owned by the same family

Hurricane lamps from John Rosselli and a grapevine-wrapped Portuguese chandelier light the kitchen table (left). Clockwise, from above left: Vintage Lloyd Loom wicker on porch; cutting garden; new kitchen cabinets with old glass doors; office bookshelves salvaged from a butler's pantry; Giralda curtain fabric from Robert Allen.













for 100 years, had barely been touched, and Michael had n intention of compromising its character. He kept the configu ration of small, cozy rooms and merely removed the door downstairs to open the place up a bit—and provide more wal space for paintings. But the old-fashioned kitchen that looks a if it has been there forever is his own creation. "All I saved fron the original, which didn't have any cabinets, was the big doubl sink made of enameled iron," he says. "When Griffin was newborn, it was perfect for his bath."

Beside the farmhouse table, a new bank of French door faces the rambling garden—"Michael's true love in life," say his wife, with a fond smile. "He can go out there in the earl morning, come in for lunch, and then go back until there's n light left in the sky." The house is filled with flowers, from th first daffodils of spring until the frost knocks off the dahlias Michael also likes to bring the garden indoors with bold flora fabrics and rustic ironwork, like the 1920s French gilt-iron cof fee table in the living room. A high-backed Portuguese chai from John Rosselli covered in a pattern of trailing vines stand right up to an ample, overstuffed George Smith sofa. "The big ger, the better," says Michael Maher. "I'm not afraid of scale.

Crossing cultures and eras, these objects are connecte only by the fact that this visual couple chose to put then together. "Anybody can order a nice sofa," says Mari Ann, "bu more important are the small touches—those things you hav collected over the years that personalize a room." Collectin and composing are what this couple does best.

Kitchen loveseat (left) is slipcovered in Torre del oro fabric from Hines & Co. Clockwise, from above left: Mari Ann Maher framed leaves picked on her honeymoon; rudbeckia; chicken coop turned potting shed; poppies mark overgrown path; Curtains of Christopher Hyland Shadow Stripe.

FOR MORE DETAILS, SEE READER INFORMATION

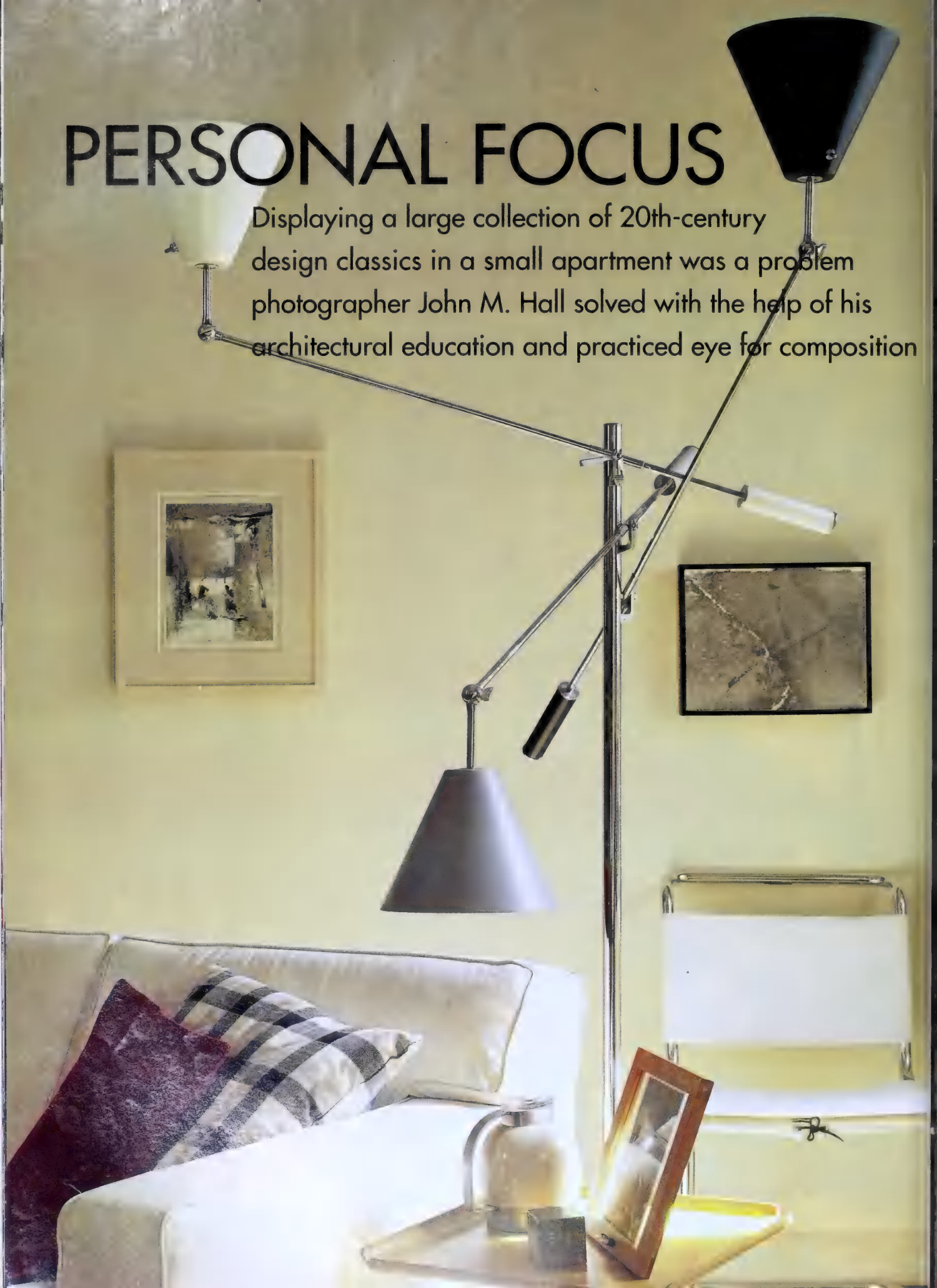






PERSONAL FOCUS

Displaying a large collection of 20th-century design classics in a small apartment was a problem photographer John M. Hall solved with the help of his architectural education and practiced eye for composition





In John M. Hall's living room, roll-back Seconda chairs by Mario Botta, 1982, face coffee table made from three Frank Gehry corrugated cardboard shelves. Silk Roman shades are hung above window height to emphasize the 14-foot ceiling. Opposite: Three-armed floor lamp by Gino Sarfatti for Arteluce, 1951. On table, Henry Dreyfuss thermos pitcher, 1935.

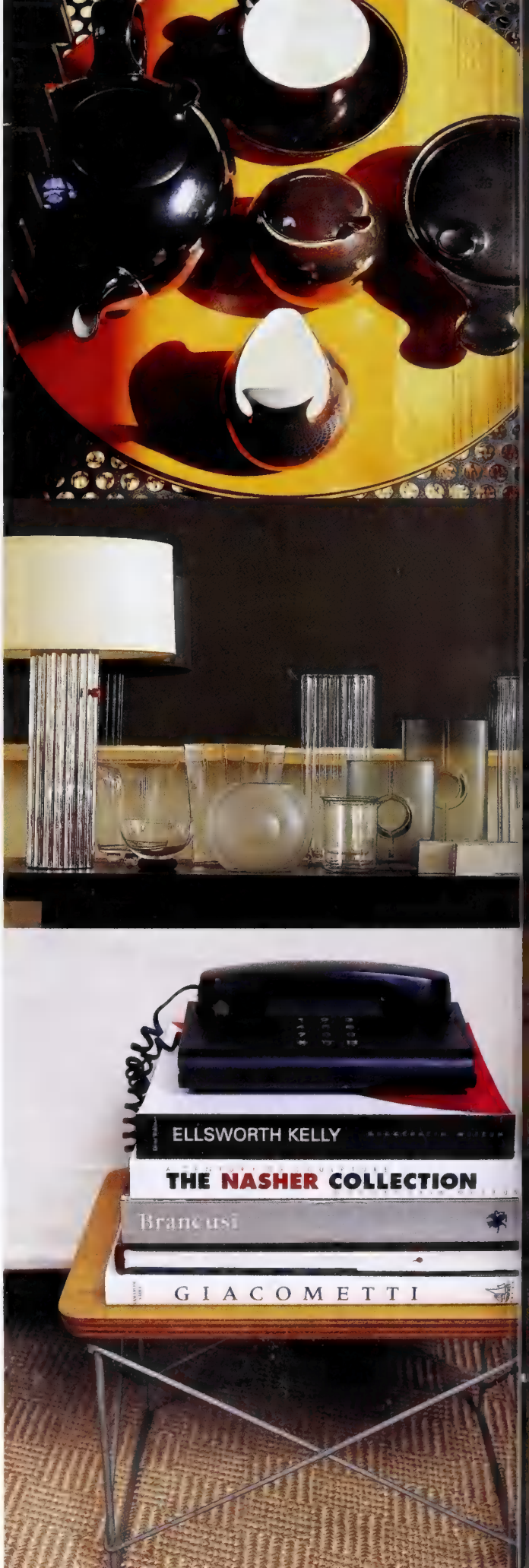
By Martin Filler
Photography by John M. Hall
Produced by Jacques Dehornois

John M. Hall, whose superb photographs of architecture, interiors, and gardens have been a staple of magazines and books for the better part of two decades, has never gotten over modernism, and from his perspective at the end of the modernist century he remains glad of it. "I went to architecture school at North Carolina State in the mid-seventies, when there was still a really strong Bauhaus influence there," he recalls, "and I suppose I had that design sensibility beaten into me. Thank God I missed postmodernism, which I never cared for at all. I guess I'm just a classicist at heart."

The same exacting standard of form and proportion that he brings to his work is the secret to the success of Hall's 950-square-foot one-bedroom apartment in the Flatiron district of Manhattan. For without a discriminating eye and rigorous editing instinct, he could never have incorporated so many first-rate examples of 20th-century modern design into this small interior, which despite the presence of several substantial collections seems remarkably spacious.

Though his iconic modern furniture and objects first claim one's attention, he made clever use of several foolproof decorating techniques that set off his treasures far more effectively than stark white modernist rooms would have. To emphasize the uncommonly high 14-foot ceilings, Hall installed picture moldings and added several shelves atop existing bookcases that frame the windows in the living room and bedroom. A subtle series of pale, not-quite-matching wall colors—beige, khaki, and a warm gray—unites the sequence of spaces without making them seem uniform.

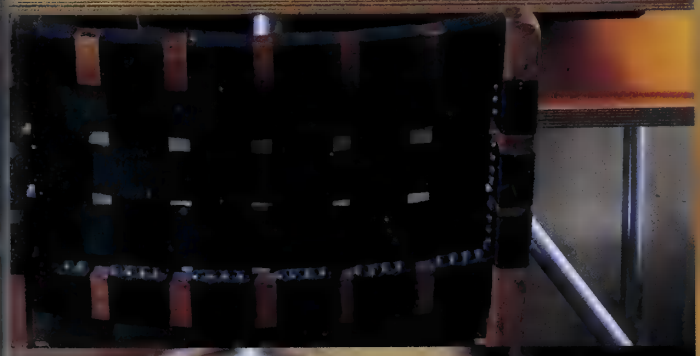
In the living room, the main seating area inscribes a square rotated within the oblong of the walls, recalling the angular geometric format of a Russian Constructivist painting. Historically appropriate for an encyclopedic collection of furniture and objects that runs from Aalto to Zeisel, that hallmark modernist room arrangement, says Hall, "seemed the only way to give things a visual dynamic." In fact, his sculptural still-lifes of glassware here, ceramics there, and books everywhere keep that energetic rhythm going in every corner. "I'm not a design historian," he modestly observes. "I'm attracted to objects because I find them interesting and, yes, beautiful. And that's where this 20th-century sensibility started for me. There's just something so right about it."



John M. Hall's artful groupings, clockwise from top left: Eva Zeisel's Town and Country dinnerware for Red Wing Pottery, 1945–46. A Walter von Nessen desk lamp above Valentine typewriter by Ettore Sottsass, Jr. for Olivetti, 1969. Plastic 1940s floor fan. French 18th-century oil sketch propped on 1940s Jens Risom chair. Steel tester bed by Gisue and Mojgan Hariri, 1991. Alvar Aalto's Savoy vase, 1936. Eames LTR table for Herman Miller, 1950. Fluted [illegible] for Fostoria, c. 1929, [illegible] Walter von Nessen.













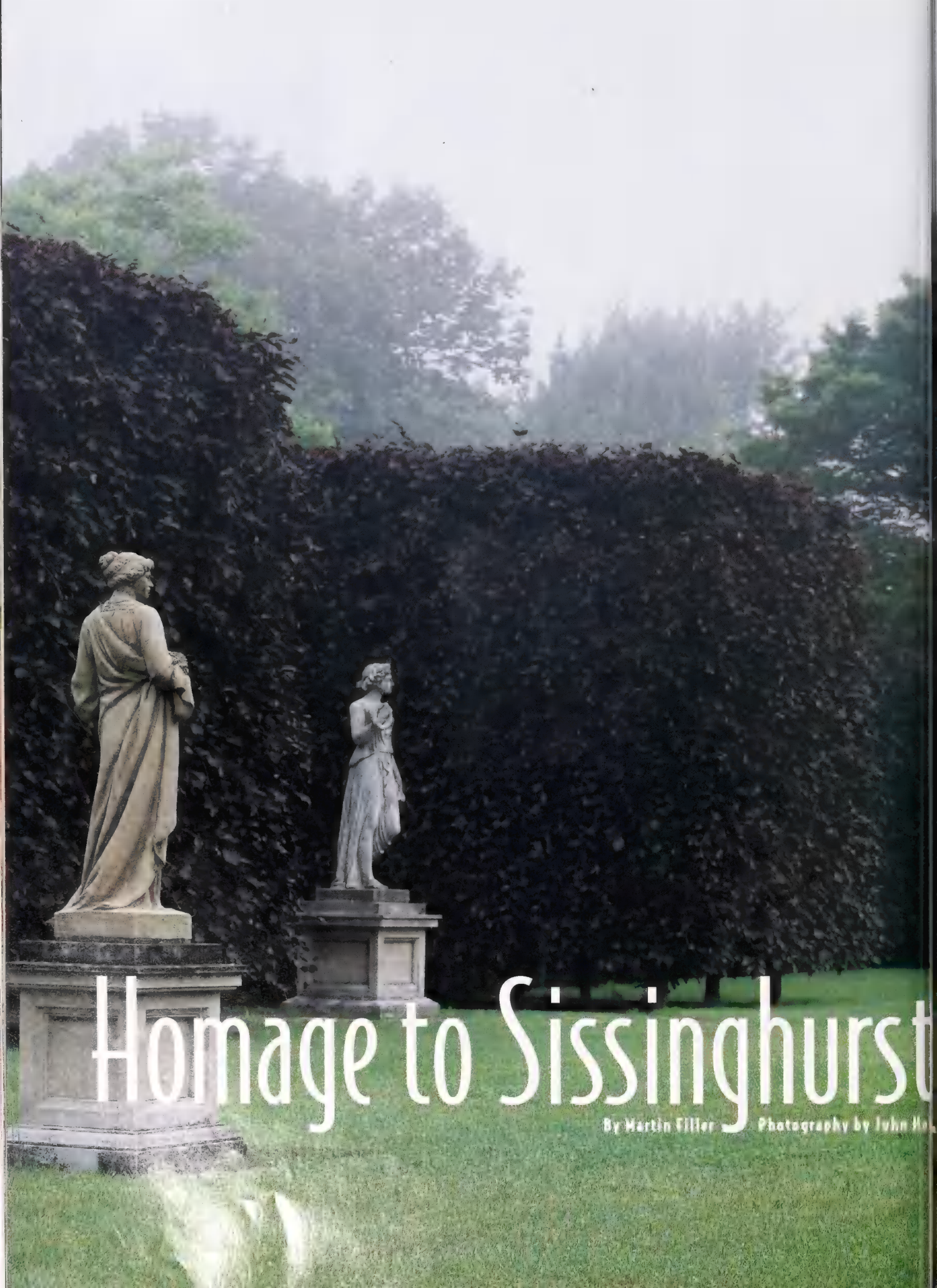



KNY



In a corner of the living room, Vitra chair miniatures and Greta von Nessen's 1952 Anywhere lamp sit atop Isamu Noguchi's 1955 table for Knoll, flanked by Eames DCM chairs for Herman Miller, 1946. On the wall, John M. Hall's 1997 photo of a Times Square roofscape. Sisal rug from ABC Carpet & Home. Opposite: George Nelson lanterns hover above dining table by Florence Knoll. Early Aalto wood screen hides kitchen door. Plywood-and-brushed-aluminum bookcases by Jonas Milder, Brooklyn, N.Y.

FOR MORE DETAILS, SEE READER INFORMATION



Homage to Sissinghurst

By Martin Filler Photography by John H

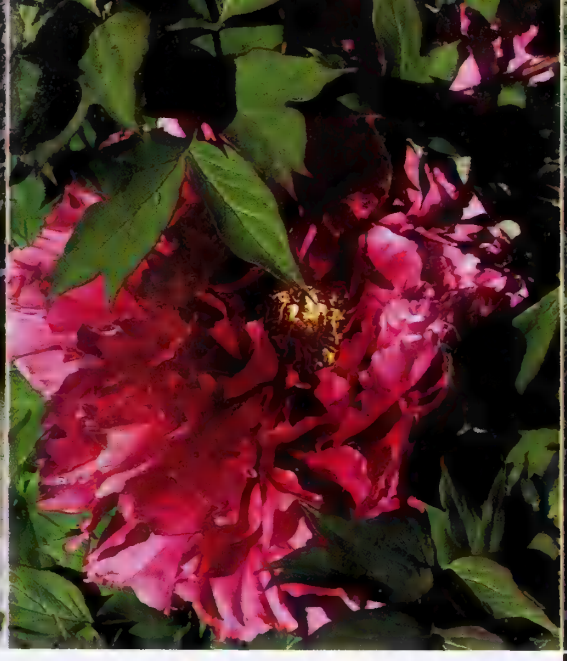


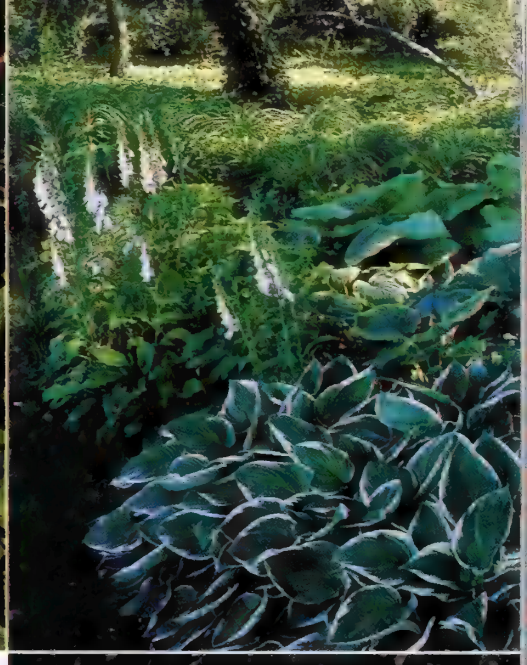
nspired by the most celebrated of English gardens, landscape designer
leborah Nevins and her client transform his Southampton estate into a romantic
eries of outdoor rooms, abundantly planted and filled with surprises

Within eleven-foot-high hedges of clipped copper beech (Fagus sylvatica cuprea), 19th-century British garden statues of Spring, left, and Autumn, right, hold court on the lawn. Flora, goddess of flowers, stands in a niche of beech. The wooden wheeled bench was designed by Sir Edwin Lutyens.



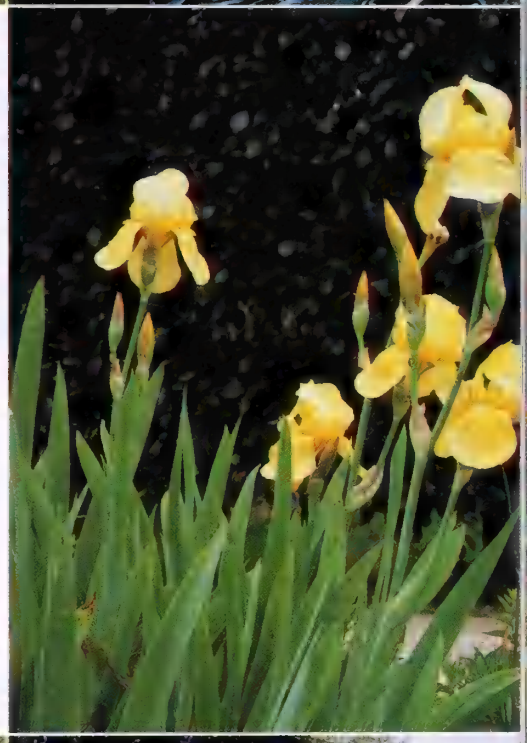




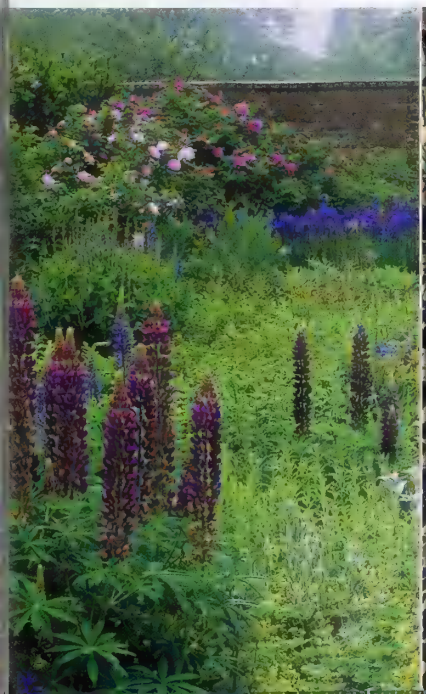


A few summers ago, the British writer Nigel Nicolson was in Southampton, New York, to speak at the Parrish Art Museum's annual horticultural event. Nicolson, who lives at Sissinghurst Castle in Kent, with its celebrated garden created by his parents, Sir Harold Nicolson and Vita Sackville-West, was most beguiled by a garden *not* on the museum's tour—that of his weekend host, a trustee of New York's Museum of Modern Art and a major collector of 19th-century British decorative arts. "Why in heaven's name didn't you let them show it?" Nicolson asked the privacy-loving owner as they strolled between beds spilling over with lavender and splashed with tree peonies. "It's so much better than anything else I've seen here."

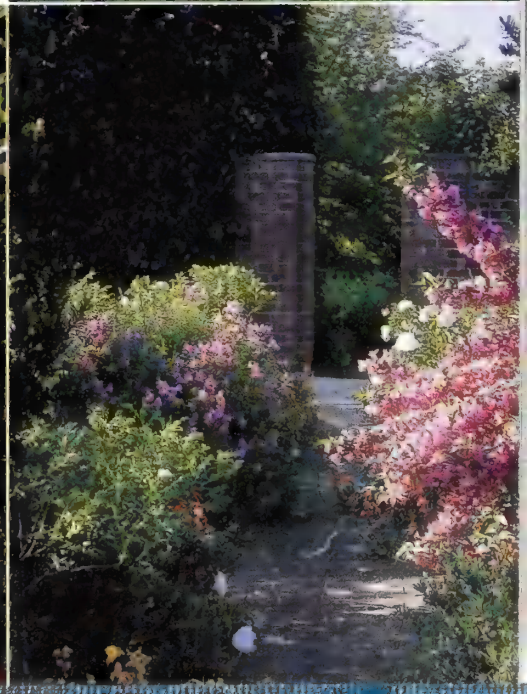
It's no mystery why Nicolson felt uncannily at home in this particular setting. Sissinghurst is the personal favorite of both the owner and his landscape designer, Deborah Nevins, who has incorporated several direct quotations from that legendary



Among the old-fashioned varieties that Deborah Nevins favors are, clockwise from top left, beauty bush (Kolkwitzia) ***and Korean lilac; a spring-blooming tree peony; hostas in the Wild Orchard, including white-blooming 'Royal Standard'; yellow bearded iris; weigela, June star of the shrub border; tree peony 'Raphael'; deep red lupine and rugosa roses. Opposite: Floating strata of color in the yew-enclosed perennial borders, from top to bottom, Sarah Van Fleet rugosa roses,*** Iris siberica ***'Caesar's Brother,' chartreuse lady's mantle*** (Alchemilla mollis), ***and 'Wisley White' iris.***











A bench is the focal point for one of the cross-axes of the garden (left). Above and right: This plan shows the formal garden centered on the yew rondel, the meandering paths of the Wild Orchard, and the Fire Garden, named for a collection of trees that turn bright red in fall. Opposite above: A grass path extends the full length of the formal garden. Opposite below: A pair of fastigiate English oaks frames the entry to the garden.

garden in her highly structured, lushly romantic scheme. Though Nevins attempted nothing so obvious as replicating Sissinghurst's much-imitated White Garden, there is a faithful version of its rondel of tightly clipped yews and a paraphrase of the Moat Walk, a long grass path terminating in a classical statue within a niche of clipped beech trees. Despite such stylish borrowings, this garden is not so much an attempted recreation of a faraway place as it is a strong affirmation of its own architectural setting.

In 1986, the New York–based owner came upon a run-down turn-of-the-century mansion with weed-choked grounds in the estate section of Southampton. A rare American example of the English Arts & Crafts style, the half-timbered brick structure was complemented by a pair of garden walls eight feet high, built of the same handmade brick as the house. The three-and-a-half-acre property was blessed with majestic trees, including a stupendous century-old copper beech, massive stands of rhododendrons, and an orchard of pear trees to which Nevins added additional pears, plus apples, crab apples, and peaches, and underplanted them with consecutive profusions of daffodils in spring, wildflowers in midsummer, and finally a mix of daylilies and hostas in late summer. But she concentrated her effort largely on creating a three-quarter-acre series of flower gardens that would look as though they, too, had been there from the beginning.

In Nevins's scheme [illegible] floor room is screened by a high hedge of upright yew or copper beech. The yews were only two feet high when planted, but six-foot specimens of beech were chosen because they grow much more slowly. Several hundred beech trees create the richly colored palisades that play off so effectively against the garden's predominant green. Flower beds within some major divisions are marked by edging of English box. Long, deep perennial and shrub borders are densely planted to provide abundant and wonderfully untidy displays that recall Sackville-West's self-described preference for "profusion, even extravagance and exuberance." To keep successive waves of flowers blooming from early spring through late fall, Nevins made the borders a generous 13 feet deep. "You need sufficient depth to keep enough plants coming one after the next and to camouflage the ones that have finished."

Contrast, pacing, and the slow revelation of space make the gardens seem far larger than they are. "You first see the tiny herb gardens," says Nevins, "and then move through to the sudden openness of the big perennial borders. Just beyond that is the closedness of the shrub borders, with daphne, weigela, and *Kolkwitzia*, then finally the big lawn at the end with the beech hedge and sculptures. It's quite a tempo of spatial effects, and the idea behind them is to expand the sense of space. Most people think that enclosing a garden makes it feel claustrophobic, but it does the opposite."

A grass path forms the central axis of the formal garden. paths of brick run through the center of the perennial and







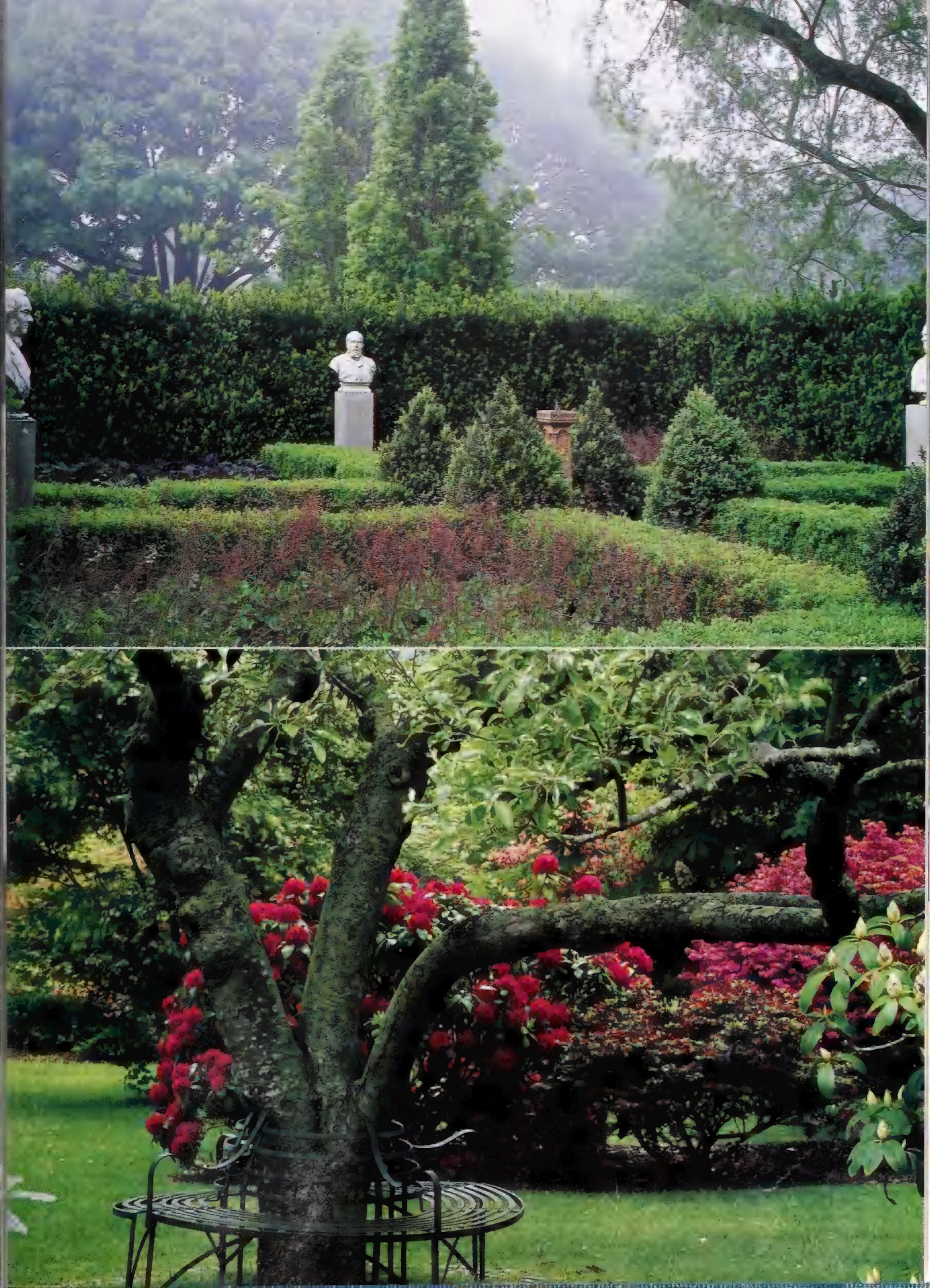
shrub borders and intersect the grass axis. Long paths of soft gravel-and-sand mixture approximating the French *terre battu* parallel the brick walls framing the long lateral sides of the garden. These walls are kept rigorously free of vines and espaliers, save for one *Clematis montana rubens* that has been allowed to climb behind one wall and spill demurely over the top. "I didn't grow anything on those walls because they're almost like sculpture," says Nevins, "and it looks more modern not to plant them."

The owner delights in using the gardens to show off the outdoor portion of his vast collection of 19th-century design objects. Cast-iron and wooden garden benches by Christopher Dresser and Sir Edwin Lutyens, ceramic urns by Archibald Knox catch the eye at ends of the axes and vistas or act as portals between transitional spaces. "Sissinghurst has always been my dream of a garden," says the collector, "but it's much nicer to bring your dream home with you."

Clockwise from above:* Iris siberica *'Caesar's Brother'* jolts a border. Marble busts of Victorian worthies gaze across English-box-edged beds of Heuchera *'Palace Purple'*. Regency strapwork iron bench encircles an apple tree near blazing banks of rhododendron and azalea on the front lawn. White Japanese wisteria cascades down from a gray-stained cedar pergola. Arts & Crafts birdbath amid Lavendula angustifolia *'Hidcote' and 'Munstead.'

FOR MORE DETAILS, SEE READER INFORMATION





ISLAND PEOPLE

Robert Kliment and Frances Halsband design a holiday house on Martha's Vineyard for a young family of five



By Susan [illegible] Photography by Peter Aaron/Esto





Robert Kliment and Frances Halsband's work is becoming increasingly pure and simple. Top: The entry porch and bay window in the second-floor stair landing form a sculptural element on an otherwise flat facade. The architects used painted siding rather than shingles on the porch to relate it to the interiors. Above: Along a wall of French doors and windows with four-light transoms is an interior pocket door between two rooms with its own matching transom. Opposite: Just inside the front door, guests can look across the entry hall and living room to the terrace, which in turn overlooks a sloping lawn. Beyond the treetops Vineyard Sound gleams.

Americans living in London, the couple who commissioned this Martha's Vineyard house for their holidays had no qualms about the long-distance project. They already knew and loved the island, and they already knew and loved the work of R.M. Kliment & Frances Halsband Architects, who designed the place they had been renting in that area for several years.

The lawyer husband and historic preservationist wife had chosen their property for its proximity to town and its dramatic views. Although the site is a quarter-mile from Vineyard Sound, it is 144 feet above sea level and there is plenty of water to look at. Moreover, they realized they had a gentle slope that would permit a large lawn—a playing field for the three children. Their mother says, "In dark English winters I dream about summer on the Vineyard, watching the children in the sun."

Kliment and Halsband are husband-and-wife partners in a New York City–based firm, and they now concentrate on large civic and academic buildings. Yet they could not resist designing a house for such admiring clients, clients moreover who said they did not want a copy of the ten-year-old house they had been renting. They realized that the style of professionals evolves.

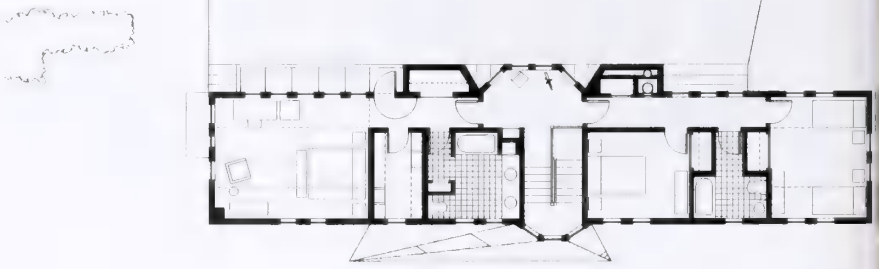
To assist in planning a house to be built 3,000 miles from their home base, the couple typed up a seven-page, single-spaced list of everything they wanted. First there was the matter of pleasure and mood: They hoped for as many water views and as much light and air as possible. Then they went into the basics: five bedrooms, with at least one on the lower floor; a kitchen to eat in; interflowing living and dining spaces. And finally they dealt with details some clients might leave to their architects, such as the height, location, and dimming power of every light switch.

The site suggested a long, narrow, tall building "to engage the two distinct landscapes—the densely wooded slope to the south, and sea to the north," according to Kliment. The extended social spaces and an intimate family room all open to a terrace through a wall of French doors. The kitchen and adjoining entry hall on the opposite side borrow a water view and sea breezes through these rooms.

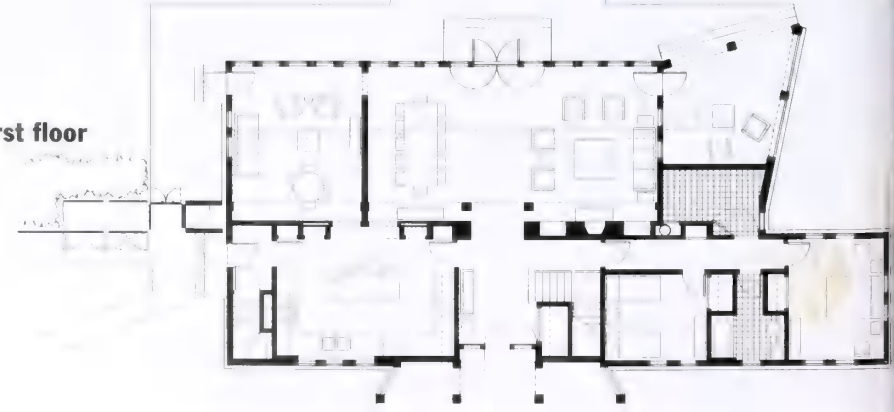
In the Vineyard vernacular are the shingled walls and roof and the small-pane windows, but the back and front facades have distinct late-20th-century personalities. The side facing the meadow, where visitors arrive, is Shaker-simple but punctuated by a midstructure portico and upper bay. Rooms at the rear open to a generous porch and terrace. Here at the top of the sloping lawn is where the dreams of a mother wintering on an island in the North Sea come true.

"We wanted to keep the house light and airy, so natural woods and Swedish painted furniture seemed just right," says the woman of the house, who did the decorating. She had much of the furniture shipped from London, her winter home. Most floors are white oak. Clockwise from above: Comfortable living room seating is focused on a bluestone fireplace between built-in bookcases. At the far end of the long room, a door opens to a sheltered porch. Across the antique pine dining table is seen the front hall and staircase to second-floor bedrooms. The view over the rounded counter in the kitchen, which has a marbleized linoleum tile floor, is of the family room at left, dining area at right. Plans show how the second floor occupies about half the space of the first floor.

Second floor



First floor











Above: Bay window in the upper landing.
Below: The master bedroom's antique quilts and hooked rug are from Milne.



Michael Van Valkenburgh, who advised on the landscaping, suggested white roses on the slope, which will form a sea of flowers when mature. Below: House profile shows the room-deep second floor perched above living room roof.







super salads

The salads Jody Adams dreams up for the Rialto restaurant at The Charles Hotel in Cambridge Massachusetts, are works of culinary art. She starts with a pastel plate—a pristine canvas—and on it this gifted young chef combines impeccable ingredients with flair. Pencil-thin spears of asparagus are paired with shavings of tangy aged Gouda and pale violet pansy petals. Diminutive servings of lentil, celeriac, and bee salads are enhanced by the sweetness of orange and the saltiness of ricotta salata. "I like a salad to have clear, clean flavors, texture, and color," says Adams. "I want to create a sparkle in the eye and in the mouth."

BY JESSE ELLIS PHOTOGRAPHY BY LISA HUBBARD

Salads, bold and delicate. Discs of beet cooked with orange encircle a mound of tuna tartare that benefits from the sharp bite of julienned horseradish and the glow of flying fish roe. Pea shoots provide a feathery garnish. Opposite: Baby lettuces tossed with Jody Adams's preferred dressing—lemon juice, olive oil, salt, and pepper—get a refreshing zing from torn mint leaves and radish slivers. Johnny-jump-ups and pansy petals add herbaceous color.

RECIPES FOLLOW · FOR MORE DETAILS SEE READER INFORMATION





Recipes from Jody Adams, chef of the Rialto Restaurant at The Charles Hotel, Cambridge, Massachusetts

See Reader Information for ingredient sources.

BABY LETTUCES WITH LEMON VINAIGRETTE, MINT, RADISHES, AND EDIBLE FLOWERS

- ½ teaspoon minced shallots
- 1 teaspoon Dijon mustard
- 2 tablespoons freshly squeezed lemon juice
- ½ cup extra-virgin olive oil
- Salt and freshly ground black pepper
- 8 cups baby lettuces, washed and dried
- 2 tablespoons mint leaves, julienned
- ¼ cup mixed fresh chervil, parsley, basil, and thyme leaves
- 4 small radishes, washed and julienned
- 4 tablespoons edible flowers, such as Johnny-jump-ups and pansies

Whisk shallots, mustard, and lemon juice together in a small bowl. Slowly add oil, whisking constantly. Add salt and pepper to taste. Set aside.

Toss lettuces, mint, and herbs together in a large bowl. Add dressing and toss until leaves are completely coated. Evenly divide salad among 4 chilled salad plates. Garnish with radishes and flowers. Serve immediately. Serves 4.

TUNA TARTARE ON A BED OF BEETS WITH FRESH HORSERADISH AND FLYING FISH ROE

- 1 pound small beets, washed
- ¼ fresh orange
- Salt
- ½ pound sushi-quality tuna (center cut), skin, bones and dark meat discarded
- 2 teaspoons minced chives
- 1 tablespoon finely grated fresh horseradish
- 1 tablespoon finely grated fresh ginger
- ¼ teaspoon grated lemon zest
- 1 tablespoon fresh lemon juice
- 4 tablespoons plus 2 teaspoons extra-virgin olive oil
- Freshly ground black pepper
- 4 teaspoons fresh lime juice
- 2 teaspoons minced shallots
- 3 ounces pea shoots
- 4 teaspoons flying fish roe

Place beets and orange in a saucepan. Cover with cold water. Add salt to taste. Bring to a boil. Reduce heat and simmer until tender, about 35 minutes. Remove pan from heat. Drain. Discard orange. Cool. Rub off beet skins. Cut into ¼-inch-thick slices. Place in a bowl. Cover with plastic wrap. Set aside.

Fill a large bowl with ice. Place a medium-size bowl on top. Set aside.

Place a small piece of tuna on a plastic cutting board. Dice into ¼-inch pieces. Place in bowl. Repeat process. Toss with chives, horseradish, ginger, lemon zest, lemon juice, 2 tablespoons olive oil, salt and pepper to taste. Cover bowl with plastic wrap. Refrigerate.

To serve: Overlap beet slices in concentric circles on 4 dinner plates. Add salt and pepper to taste. Drizzle with 2 teaspoons olive oil and 1 teaspoon lime juice. Sprinkle with ½ teaspoon of shallots. Mound tuna mixture in the center of beets. Garnish with pea shoots and flying fish roe. Serves 4.

LOBSTER AND POTATO SALAD WITH KUMQUATS, BLOOD ORANGES, AND LIME VINAIGRETTE

- 2 1-pound lobsters, cooked

For lime vinaigrette:

- 1 teaspoon minced shallots
- 1 tablespoon lime juice
- ½ teaspoon Dijon mustard
- ¼ cup extra-virgin olive oil
- ½ teaspoon salt
- ¼ teaspoon freshly ground black pepper

For lime crème fraîche:

- ½ cup crème fraîche
- 1 teaspoon minced lime zest
- 1 tablespoon lime juice
- 2 tablespoons extra-virgin olive oil

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1 teaspoon salt
½ teaspoon freshly ground black pepper

For kumquats and blood orange marinade:

2 tablespoons Pernod
2 tablespoons honey
8 washed kumquats, sliced ⅛ inch thick and seeded
2 blood or navel oranges, skinned, membrane discarded, and sectioned

For potatoes:

½ pound fingerling potatoes, cut into ¼-inch dice, or red bliss potatoes, cut into quarters
1½ teaspoons salt
2 tablespoons lime vinaigrette

For serving:

1 tablespoon chopped tarragon
2 tablespoons chopped fresh chervil
1 tablespoon minced chives
Lobster meat
6 tablespoons lime vinaigrette
Lime crème fraîche
Kumquats and blood orange marinade
12 sweet 100s or teardrop tomatoes, halved
4 small bunches mâche, washed and dried

Remove lobster meat from shells. Cut tails in half lengthwise. Place in a bowl. Cover with plastic wrap. Refrigerate.

Prepare lime vinaigrette: Whisk shallots, lime juice, and mustard together in a bowl. Slowly add olive oil, whisking constantly. Add salt and pepper. Cover bowl with plastic wrap. Set aside. Makes about ½ cup.

Prepare lime crème fraîche: Mix crème fraîche, lime zest, lime juice, and olive oil in a bowl. Stir in salt and pepper. Cover bowl with plastic wrap. Refrigerate. Makes about ¾ cup.

Prepare kumquats and blood orange marinade: Mix Pernod and honey together in a bowl. Gently mix in kumquat slices. Cover bowl with plastic wrap. Set aside for 4 hours or overnight.

Recipe can be prepared 1 day ahead at this point.

Prepare potatoes: Place potatoes in a small saucepan. Cover with cold water. Add salt. Bring to a boil. Lower heat and simmer until done, about 6 minutes. Remove pan from heat. Drain. Place in a bowl. Toss with 2 tablespoons lime vinaigrette. Cool. Set aside.

To serve: Mix tarragon, chervil, and chives together in a bowl. Set aside.

Remove lobster meat from refrigerator. Toss with 2 tablespoons lime vinaigrette and 3 tablespoons herbs. Set aside.

Mix remaining herbs with potatoes. Set aside.

Smear 2 tablespoons lime crème fraîche in the center of 4 dinner plates. Place about ¼ cup potato salad on top. Layer lobster meat with knuckle, tail, and top with claw. Add orange sections to kumquat marinade and divide around edge of plates. Arrange 6 tomato halves on each plate. Toss mâche with remaining lime vinaigrette. Add to plates. Serves 4.

WARM ASPARAGUS SPEARS WITH AGED GOUDA, SHERRY VINEGAR, AND GOLD TRUFFLE OIL

1 tablespoon sherry vinegar
Salt and freshly ground black pepper
3 tablespoons extra-virgin olive oil
1 tablespoon finely minced shallots
1½ pounds thin asparagus, ends snapped where they break naturally (if using large asparagus, snap ends and peel stems)
2 tablespoons truffle oil mixed with 2 sheets gold leaf
2 ounces aged Gouda, thinly sliced and julienned
2 tablespoons purple pansy petals or chive flowers

Whisk vinegar, salt and pepper to taste i a small bowl. Slowly add olive oil, whiskin constantly. Add shallots. Set aside.

Heat a large pot of water to a boil. Salt t taste. Add asparagus. Cook until just tende Remove pan from heat. Drain. Toss with dress ing. Evenly divide asparagus among 4 sala plates. Drizzle with truffle oil mixture. Sprin kle with cheese and flowers. Serves 4.

Warm Asparagus with Aged Gouda



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Shrimp, Feta, and Artichoke Salad



SHRIMP, FETA, AND ARTICHOKE SALAD WITH SPINACH AND HERB-STUFFED CREPES

2 cups extra-virgin olive oil
1 tablespoon coriander seeds
1 tablespoon fennel seeds
1 teaspoon hot red pepper flakes
10 fresh oregano sprigs
4 garlic cloves, peeled and smashed
Zest of 1 lemon, chopped
Salt
2 large fresh artichokes, trimmed, cut into quarters, choke discarded, and rubbed with half a lemon
Juice of half a lemon
12 large shrimp, peeled and deveined
2 tablespoons chopped fresh mint
2 tablespoons chopped fresh oregano
¼ pound feta cheese, crumbled
4 crepes with spinach and herb filling, recipe follows
Fresh mint sprigs

Place olive oil, coriander seeds, fennel seeds, hot red pepper flakes, oregano sprigs, garlic, lemon zest, and salt to taste in a saucepan. Heat to a simmer over medium-low heat. Cook 10 minutes. Add artichoke pieces. Cook until tender, about 25 minutes. Remove pan from heat. Remove artichoke pieces and place in a bowl. Add lemon juice. Toss. Set aside.

Add shrimp to oil. Cook over low heat until tender, about 5 minutes. Remove pan from heat. Remove shrimp and any clinging seasonings. Add to artichokes. Stir in mint, chopped oregano, and feta cheese. Toss. Add 2 tablespoons oil from pan. Gently mix together. Set aside.

Place stuffed crepes on 4 warm dinner plates. Evenly divide artichoke and shrimp salad among plates. Garnish with mint sprigs. Serve immediately. Serves 4.

SPINACH AND HERB-STUFFED CREPES

For socca crepes:
1 cup chickpea flour
¾ cup water
1 egg, beaten
2 tablespoons plus 1 teaspoon extra-virgin olive oil
1 teaspoon salt
½ teaspoon freshly ground black pepper
For spinach and herb filling:
4 tablespoons extra-virgin olive oil
1 tablespoon chopped garlic
1 pound fresh spinach, stemmed, washed, and dried
Salt and freshly ground black pepper
2 tablespoons chopped fresh parsley
2 tablespoons chopped fresh oregano
2 tablespoons chopped fresh mint
2 tablespoons chopped fresh cilantro

Prepare socca crepes: Beat together chickpea flour, water, egg, 2 tablespoons oil, salt and pepper in a bowl with a hand mixer, about 2 minutes. Set aside at least 30 minutes.

Rub a seasoned 8-inch crepe pan or a nonstick pan with remaining oil. Place over medium heat. Pour 2 tablespoons batter into pan. Tilt pan until well covered. Cook crepes on each side until just starting to color, about 15 seconds per side. Repeat process with remaining batter. Stack 4 crepes on a plate. Cover with plastic wrap. Set aside. Remaining crepes can be frozen.

Prepare spinach and herb filling: Place 2 tablespoons olive oil and garlic in a large pan over medium heat. Cook until garlic is tender but not brown, about 2 minutes. Add spinach. Cover pan and cook until wilted, about 2 minutes. Uncover. Season with salt and pepper to taste. Drain, if necessary. Cool. Mix in chopped herbs.

Lay 4 crepes on a counter. Evenly divide filling among crepes. Fold into quarters. Set aside.

Place remaining olive oil in a large >



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sauté pan over medium-high heat. Add stuffed crepes. Cook on each side until golden brown and crisp. Makes 4 stuffed crepes.

LITTLE LENTIL, CELERIAC, AND BEET SALADS WITH RICOTTA SALATA

Lentil salad, recipe below
Celeriac salad, recipe below
Beet salad, recipe below
1 orange, peeled, membrane discarded, and cut into segments
2 ounces ricotta salata, cut into ¼-inch-thick wedges
4 small bunches mâche
4 teaspoons extra-virgin olive oil
1 teaspoon chopped fresh thyme

Evenly divide and mound lentil salad in the center of 4 dinner plates. Surround with a spoonful each of celeriac salad, beet salad, orange segments, and cheese. Garnish with mâche. Drizzle 1 teaspoon olive oil over each salad. Lightly sprinkle with thyme. Serves 4.

LENTIL SALAD

¼ cup tiny French lentils, rinsed
6 tablespoons extra-virgin olive oil
2 tablespoons carrots, cut into ¼-inch dice
2 tablespoons peeled celery, cut into ¼-inch dice
2 tablespoons leeks, cut into ¼-inch dice
1 teaspoon minced garlic
Salt and freshly ground black pepper
1 tablespoon red wine vinegar
1 teaspoon Dijon mustard
2 tablespoons chopped fresh parsley
1 teaspoon chopped fresh thyme leaves

Place lentils in a pan and cover with ½ inch of cold water. Simmer over medium heat for 10 minutes. Remove pan from heat. Set aside.

Heat 2 tablespoons olive oil in a frying pan over medium heat. Add carrots, celery, leeks, garlic, and salt and pepper to taste. Cook, stirring frequently until tender, about 10 minutes. Add vegetable to lentils. Cook over medium heat until the lentils are tender, about 10 minutes. Liquid should be absorbed.

Whisk red wine vinegar and mustard together in a small bowl. Slowly add remaining olive oil, whisking constantly. Toss lentil mixture with dressing. Add parsley, thyme, salt and pepper to taste. Toss gently. Cover. Set aside. Makes about 1 cup.

CELERIAC SALAD

¼ pound celery root, peeled and julienned
¼ cup homemade or prepared mayonnaise
1 tablespoon Dijon mustard
1 teaspoon minced shallots
Salt and freshly ground black pepper
Freshly squeezed lemon juice

Toss celery root, mayonnaise, mustard, and shallots together in a bowl. Add salt, pepper, and lemon juice to taste. Cover. Refrigerate for at least 1 hour. Makes 1 cup.

BEET SALAD

½ pound small beets, washed
¼ fresh orange
½ teaspoon salt
2 tablespoons balsamic vinegar
2 tablespoons extra-virgin olive oil
½ teaspoon chopped orange zest
1 teaspoon fresh chopped mint

Place beets and orange in a pan. Cover with cold water. Add salt. Bring to a boil. Reduce heat and simmer until tender, about 30 minutes. Drain. Discard orange. Cool. Remove skins. Cut into wedges. Whisk vinegar, oil, orange zest, and mint together in a bowl. Add beets and gently toss. Cover. Set aside. Makes about 1 cup. ■

Lentil, Celeriac, and Beet Salads



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It's like you spend your whole life eating ketchup and then BOOM there's salsa. And all of a sudden everything's different. It's that way with hummus and feta, too. You can still have your bean dip or your Monterey Jack or what have you but ZOWIE here comes something quite special. Can you say paradigm shift?

Continued from page 66

part hosting the couple's 200 or so bed-and breakfast guests every year at the Old Rectory. The Georgian house has nooks and extensions on different levels and backs onto a one-acre garden. In a pinch, Patrick will ferry visitors who arrive by train in and out of Bath, five miles away, even though the BBGL brochure advises that "a car is vital" for getting around to gardens.

It turned out I was warmly enfolded into an elegant dinner of twelve that evening, with tales from the Commonwealth being traded over trout mousse and creamed chicken. From my bedroom windows the next morning, I looked out at a hillside dotted with sheep and below to the Mesquitas' immaculately kept eclectic garden. A French knot garden sits in the middle of a lawn surrounded by flowering borders, some edged in golden-leafed marjoram. Next to a tunnel of trained pear and apple trees, a small *potager* is divided into tidy rows of onions, peas, and cabbages. An ancient-looking pergola draped in rose and clematis vines leads to a medieval carp pond.

The minute the clouds parted, Gillian was on her knees outside, collecting seeds from the most popular annual of the season, a drooping bluish purple Mediterranean flower, *Cerinthe major,* that bloomed by a stone terrace. "Do take these with you, dear," she said handing me a paper towel filled with the black pips as I backed out the cobbled courtyard on my way to Hodges Barn.

This eight-acre garden has more than a hundred varieties of roses, many climbing the house, once a 500-year-old dovecote. When thunder rumbled and lightning flashed, I ran for the open summerhouse behind high tapestry hedges, a green weave of needles and leaves of different shrubs. With a vista of velvet lawns and black clouds, I wrote postcards home to New England.

I opened and shut my umbrella all day under passing showers until I arrived at four at Handywater Farm, the Colquhouns' stone house, built in the mid-1600s. The founder of Bed and Breakfast for Garden Lovers, Sue Colquhoun doesn't house BBGL guests for the night anymore. Housekeeping and family responsibilities were swamping the capable organizer, who has been publishing the nonprofit brochure for six years.

She does welcome visitors on Open Days, however, and more than 150 people had tramped along Handywater Farm's stream-side gardens that wet Sunday. (Many BBGL owners are listed in *Gardens of England and Wales*, known to all as "The Yellow Book," a guide to 3,500 private gardens open to the public on specified days.) While we walked around her garden, Sue explained that from the stampede of would-be hosts for BBGL, she personally interviews everyone and culls the most appropriate.

A most discerning eye is at work, as I could see from her own garden. Yellow lupine tumble down banks to a spring-fed stream that flows into a pond. The summerhouse next to the stream was once an old railroad cattle car, rescued from total decay in a neighboring field by her husband, William. More than a dozen years later, plate-size purple clematis and pale pink roses bloom on a trellis extending from the car's sliding doors.

Broughton Castle was officially closed the next day, so Sue telephoned Lord Saye and Sele to inquire if we might quietly creep around without disturbing the family. He graciously waved us in at the moat, accompanied us along gravel paths through the formal beds, identified the roses, and served us tea and lemon cake in the kitchen. A proud father that day, his lordship shared the newspaper's rave reviews of his daughter's opening of paintings at a gallery in London.

By the last stop on my BBGL tour I had begun to think that no matter what interests you, you can't help being beguiled by these friendly, well-bred Brits who open their homes. Tony and Harriet Jones's Meadow House is an enchanting 15th-century cottage cloaked in mantels of hydrangea and honeysuckle. Harriet propagates plants when she isn't serving as a magistrate in court or playing with a toddler grandson. Tony, a lawyer, also gardens passionately. Hedges are neatly clipped, climbing roses wind through a plum tree, and neat rows of potted white phlox and pink penstamon wait to be transplanted. The Jones's house is packed with well-polished antiques, and delicate botanical watercolors painted by Harriet's mother cover the walls. So why was the pleasant young woman who had pre-paid for a week of vacation in this idyllic spot with her musician husband coming down to breakfast every morning, eyes swollen from crying? On the fourth day, the couple appeared with their suitcases packed. "We're terribly sorry, Mrs. Jones, but we can't stay. We are missing our cats too awfully much. I do hope you'll forgive us for leaving early," the husband explained.

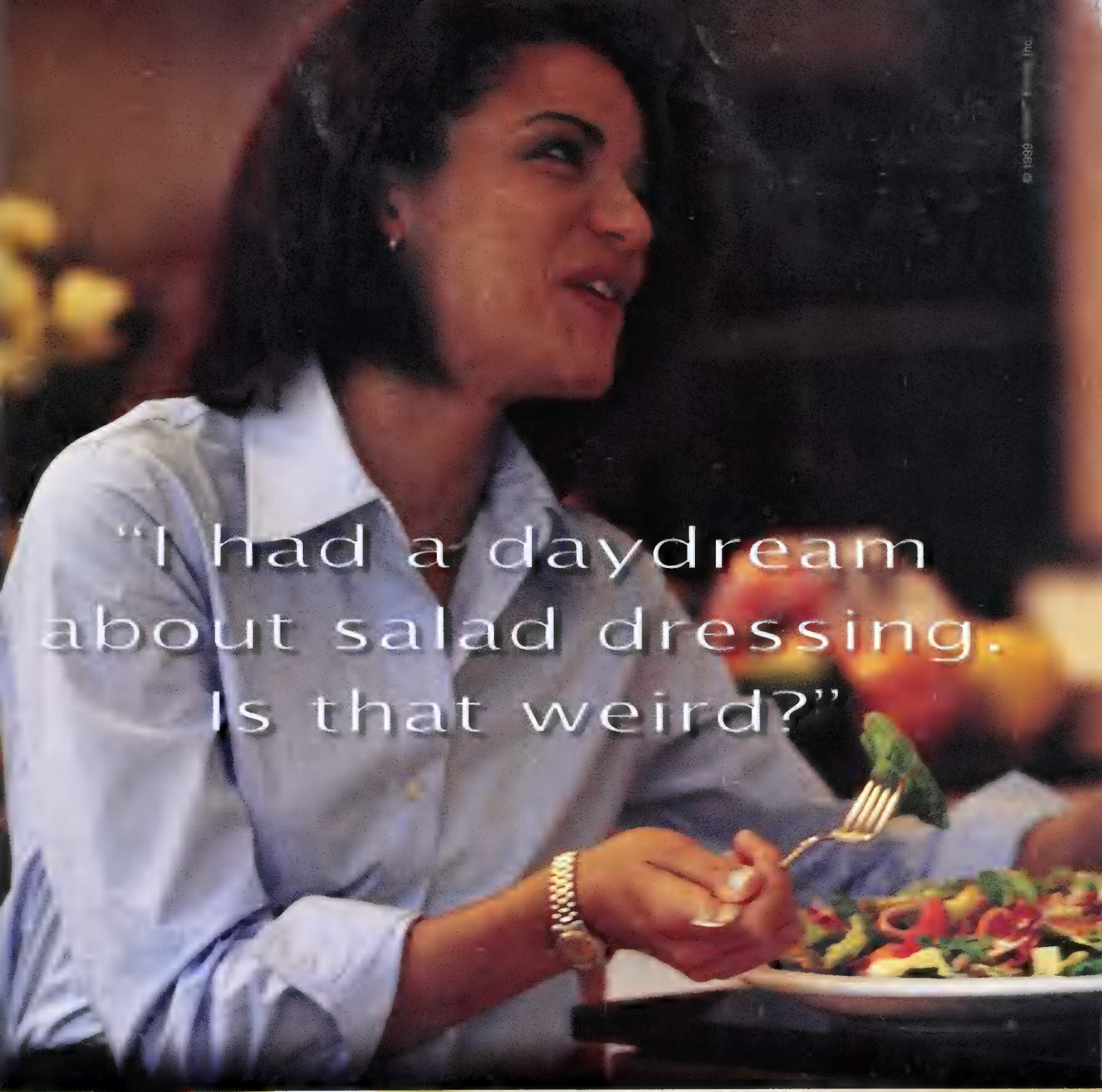
How could this cozy B&B, with ducks cruising the pond, bread rising on the kitchen counter, and Harriet repotting scented geraniums in the greenhouse, fail to delight everyone? Perhaps there's also a need in England, today, for Bed and Breakfast for Cat Lovers. ■

Hatsy Shields writes regularly for House Beautiful on travel and gardening.

PLANNING A TRIP

For the *Bed and Breakfast for Garden Lovers* brochure, write to Handywater Farm, Sibford Gower, Banbury, Oxfordshire OX15 5AE; send business-size self-addressed stamped envelope with three international reply-paid coupons. You can contact the B&Bs described here directly: Guy and Charmian Smith, Chinnock House, Middle Chinnock, Crewkerne, Somerset TA18 7PN; Tel: 1935-881229. Richard and Cary Goode, Thornhill Park, Stalbridge, Dorset, DT10 2SH; Tel: 1963-362746. Patrick and Gillian Mesquita, The Old Rectory, Stanton Prior, Bath BA2 9HT; Tel: 1761-471942. Tony and Harriet Jones, Meadow House, Ashford Hill, Newbury, Berkshire RG19 8BN; Tel: 118-981-6005

Books I rely on include *The Good Gardens Guide 1999* (Vermilion) edited by Peter King; *Gardener's Guide to Britain* (Pavilion) by Patrick Taylor; *Gardens of England and Wales 1999 (The National Gardens Scheme)*; "The Yellow Book," which lists private gardens open for charities supported by the NGS.





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Around here the dressing is Kraft.

Spicing Up Dessert

Summer herbs can enhance desserts as well as savories. Banana mint combined with puréed frozen bananas and cream makes an easy soft-serve ice. Lemon verbena offers an extra dimension to blueberry sorbet. Minced thyme leaves give slow-roasted plums piquancy. Adding mint to the raspberries for Coeurs à la Crème and a pinch of dried lavender to cherry clafouti give two classics fresh flavor. These recipes and more can be found in Desserts from an Herb Garden *by Sharon Kebschul Barrett, published this month by St. Martin's Press.*



BANANA MINT ICE CREAM

Put bananas in a freezer in the morning and make ice cream in 3 minutes at night in a food processor.

5 medium, very ripe bananas (about 2 pounds), peeled and cut into ½-inch slices
½ cup sour cream
¾ cup heavy cream
⅓ cup confectioners' sugar
2 teaspoons minced banana or regular mint

Place banana slices in a single layer on a baking sheet lined with parchment or waxed paper. Freeze until solid, about 2 hours.

Place all ingredients in a food processor. Process until smooth and thick. Serve immediately as a soft ice cream, or store in freezer. Makes about 2 cups.

LEMON-BLUEBERRY SORBET

Quick and easy no-fat frozen dessert.

⅔ cup sugar
⅓ cup whole lemon verbena leaves
1 pound frozen blueberries
⅓ cup fresh lemon juice
2 tablespoons flavored rum, optional

Process sugar and lemon verbena leaves in a food processor for 30 seconds. Add blueberries and process 1 minute. Add lemon juice and rum through the feed tube and process until smooth. Serve slightly softened. Serves 4.

COEURS À LA CRÈME WITH RASPBERRY MINT SAUCE

This cool, creamy low-fat dessert requires no cooking.

2 cups low-fat or nonfat vanilla yogurt
⅔ cups confectioners' sugar
1½ teaspoons vanilla extract
1 cup heavy cream
Raspberry-mint sauce, recipe follows
Fresh mint leaves

Place yogurt in a fine-mesh strainer lined with dampened cheesecloth or paper towel. Cover. Place over a bowl. Refrigerate. Drain for at least 2 hours. Remove bowl from refrigerator. Place strained yogurt in a clean bowl. Stir in sugar and vanilla. Set aside.

Beat cream in a bowl just until stiff peaks form. Fold into yogurt mixture.

Line a round colander with a double layer of dampened cheesecloth that hangs 1 inch over the edge. Fill with yogurt mixture. Smooth top and fold cheesecloth over. Place on a rimmed cookie sheet. Refrigerate 4 to 24 hours.

Remove colander from refrigerator. Pull back cheesecloth. Invert colander onto a plate. Remove cheesecloth. Cut into 6 wedges. Place a large spoonful of raspberry-mint sauce in the center of 6 dessert plates. Place a wedge of yogurt cream on top. Garnish with mint leaves. Serves 6.

RASPBERRY-MINT SAUCE

12 ounces frozen raspberries
2 tablespoons sugar
¼ cup packed whole mint leaves

Purée raspberries, sugar, and mint leaves in a food processor. Press through a fine sieve into a bowl. Discard seeds. Makes about ½ cup.

CHERRY-LAVENDER CLAFOUTI

With the flavors of France this thick fruit pancake makes an easy and interesting dessert.

Butter
1 pound pitted fresh or frozen cherries (if frozen, thawed and drained)
4 eggs
⅔ cup granulated sugar
1 cup milk
2 teaspoons vanilla extract
¾ cup all-purpose flour
⅛ teaspoon coarse salt
¾ teaspoon dried lavender flowers
Confectioners' sugar

Generously butter a 9- or 10-inch pie plate. Add cherries. Set aside.

Place eggs, sugar, milk, vanilla extract, flour, salt, and lavender flowers in a blender. Blend until just mixed. Pour over cherries. Bake in a preheated 350°F oven until puffed, golden, and a tester inserted in the middle comes out clean, about 45 to 55 minutes. Remove from oven. Cool 10 to 15 minutes before serving. Dust top with confectioners' sugar. Serves 6 to 8.

THYME-ROASTED PLUMS

These plums are quick to prepare and can be kept for one week in the refrigerator.

1½ pounds red plums, halved and pitted
½ cup sugar
2 tablespoons minced thyme leaves
2 tablespoons orange juice
Dash fresh lemon juice, optional
Ice cream, angel food cake, or pound cake, optional

Place plums skin-side up in a 9-inch-square baking pan. Set aside.

Place 1 cup water, sugar, thyme leaves, and orange juice in a saucepan and bring to a boil. Remove pan from heat. Pour over plums. Bake in a 450°F oven until plums are tender (skins may split), about 25 minutes. Remove pan from oven. Pour liquid from pan into a saucepan. Bring to a boil over medium heat. Reduce to a thin syrup, about 5 minutes.

Wipe off excess thyme leaves from plums. Discard. Pour syrup through a strainer over plums. Cool slightly before serving. Add lemon juice, if needed. Serve warm, plain, with cake, or over ice cream. Serves 4. ■


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the city's small Underground system. Yet its ravishing period design, attentive staff, and unforgettable food not only justify a stay, but even a trip to Glasgow in itself. Rooms start at £165, or $268 for a double.

Hotelier Ken McCulloch, who developed One Devonshire Gardens, provides hip styling, lower prices, and great value at his trendy, city-center Malmaison Hotel (278 W. George St.; 572-1000). Set in a recycled Greek Revival church with Nouvelle Napoleonic interiors, it's a textbook lesson in landmark adaptation. The dark-paneled basement Brasserie is a cozy place to unwind after a day of sightseeing, and delicious pizzas are served in the unfortunately-named Café Mal. Rooms start at £99, or $162 for a double.

With only four guest rooms, each one a knockout, Nairns (13 Woodside Crescent; 353-0707) is a deluxe but well-priced dormitory for guests at chef-patron Nick Nairn's eponymous restaurant. This top-of-the line newcomer, in an 18th-century terrace house just beyond the city center, is handily poise between the historic district and th gentrifying West End. Rooms start a £90, or $147 for a double. ■

MARK YOUR CALENDAR

The Glasgow 1999 program includes wide array of architecture and desig exhibitions. Among the highlights ar "Mies van der Rohe: Furniture an Buildings in Stuttgart, Barcelona, Brno (The Burrell Collection, May 14 August 29); "Alexander Thomson: Th Unknown Genius" (The Lighthouse May 28–August 15); "Ettore Sottsas and Associati" (Glasgow School of Art July 20–September 25); and "Alva Aalto in Seven Buildings" (Gallery o Modern Art, July 30–October 10) "Homes for the Future" (Glasgo Green, July 1–October 1) features a vari ety of housing prototypes built t demonstrate new directions in residen tial architecture. "The Glasgow Collec tion" (The Lighthouse, October 16 January 2, 2000) spotlights work by th city's dynamic new product designers

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Reader Information

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS FROM OWNER'S COLLECTION.

COVER *Designer:* **Victoria Hagan.** For more details, see "New House, Old Soul," page 90.

46 A STITCH IN TIME **Custom design shoe mounting**—Erica Wilson Needle Works (R), 717 Madison Ave., New York 10021; 800-973-7422. *Embroideries and Patterns from 19th-c Vienna* by Raffaella Serena; *A House is Not a Home* by Bruce Weber; *Graham Rust's Needlepoint Designs*—800-BOOKSNOW. **Pillow kit,** $250—Woolworks (R), 1260 Third Ave., New York 10021; 212-861-8700. **Backgammon board**—Countess Sheila de Rochambeau, 6 rue de Tournon, Paris 75006; 011-331-4354-5250; fax: 011-331-4051-7510. **Elaine Reichek**—Nicole Klagsburn Gallery, 526 W. 26 St., New York 10001; 212-243-3335.

58 AT YOUR SERVICE To contact Ginger Kilbane, call 203-655-4252.

62 RIGHT ON TIME *Designer:* **Peter Segalla,** Peter Segalla Design, 102 Christopher St., New York 10014; 212-989-3927. *General contractor*—Paul Buckley, 65 Old Usquepaugh Rd., W. Kingston, RI 02892; 401-789-8562. **Electrical contractor**—Jimmy Blackwood, 9 Fawn Dr., Richmond, RI 02894; 401-364-6315. **Range,** #VGRC 4854GQD—Viking (M); 601-451-4133. **Refrigerator,** #648SS—Sub-Zero (M); 800-222-7820. **Dishwashers,** Superba #KUDS24SEBS—KitchenAid (M); 800-422-1230. **Paint on cabinets and walls,** latex superwhite—Benjamin Moore (M); 888-236-6667. **Paint on countertops,** dove gray laminate—Formica Corporation (M); 800-367-6422. **Cabinet hardware**—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212-838-2214. **Table; bistro chairs; custom floor**—Peter Segalla Design, see above.

70 CURVES AHEAD *From back:* **Pearl lamp,** Lady Lites collection, 38" h.—Emily McLennan (M,T); for showrooms: 61 339-7746. **Smoked glass lamp,** Sirena #9953, conical shad 31" h.—Donghia (T); 800-DONGHIA. **White gold-leaf lam** JMF #09-WG, 22 K, parchment shade, 33" h., 14" w.—Charle Fraddin Luminaire (T); 310-271-6230. **S-curve lamp,** Ann paper shade, 12⅜" h., $450—K Design LLC (M); 212-67 5150. **Crystal ball lamp,** 21" h.,—Lampworks (T); 212-75 1500. **White disk lamp,** Diabolo, by Emmanuel Lussot for Da Glow, 18" h., $198; **white ball lamp,** Rhumba, by Emmanu Lussot for Day Glow, 20" h., $198—Intérieurs (R), 11 Wooster St., New York 10010; 212-343-0800. **Folding table:** Cumano table, by Achille Castiglioni, 27½" h., 21½" dia.— M2L (T); 212-832-8222.

86 CARVING A NAME "Wharton Esherick: The Craftsma as Hero," May 1–June 16, LongHouse Reserve, East Hampto NY. For information: 516-329-3568. **Website** www.longhouse.org. The Wharton Esherick Museum, Valle Forge, PA. For information: 610-644-5822. The Moder Gallery, 111 N. Third St., Philadelphia, PA 19106; 21 923-8536).

90 NEW HOUSE, OLD SOUL *Pages 90 to 97. Designe* **Victoria Hagan,** Victoria Hagan Interiors, 654 Madison Ave Penthouse 2201, New York 10021; 212-888-1178. **Striped fab ric on sofa; window curtains,** woven natural gauze whit linen #0261—Henry Calvin (T); 800-732-1996. **Cashmer pillows**—Mecox Gardens (R), 257 County Rd., 39A Southampton, NY 11968; 516-287-5015. **Leather stools**—Ye Treehouse Antiques (R,T), 414 E. 71 St., New York 1002 212-249-6612. **Martha Washington chairs**—Hickory Cha (M); 800-349-4579. **Paint,** Ancestral White #1426—Pratt & Lambert (R), 800-289-7728. **Seagrass carpet**—Stark Carpe (T); 212-752-9000. **Custom wing chair**—Victoria Haga Interiors, see above. **Fabric on chair,** Serpentine desert

CORRECTION

In "New World Order" on page 66 of the April 1999 issue, the credit for the designer of the kitchen, Deborah Krasner, was inadvertently omitted.

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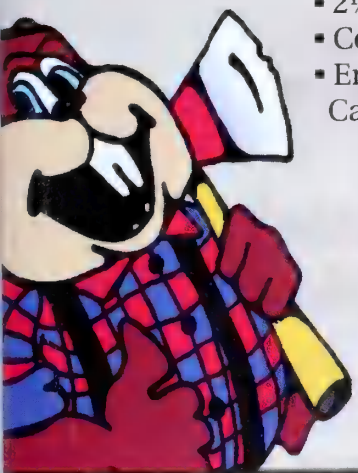
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Continued from page 60

& Webb, Elkington, Walker & Hall, and Christofle. All of these companies produced sterling-silver lines, but had special divisions for commercial-grade hotel silver.

Most of the pieces Kilbane offers through Hôtel are English-, Italian-, or French-made: "These European companies always produced to the highest standards, which meant triple-plating with 33 micron-count of silver over heavy, top-quality nickel." Hôtel's silver, sold at Bergdorf Goodman in New York, has included pieces from the Excelsior Hotel in Rome; the Danieli in Venice; the Bristol in Paris; and Brown's and Claridge's in London. The silver generally dates from the 1920s, 1930s, and 1950s. There was virtually no production of hotel silver during the 1940s, since all metals were diverted into war-related industries.

Items that line the wooden shelves of Kilbane's workroom, set up in her converted garage, include long, narrow pastry trays; ice buckets; sauceboats; butter dishes; tureens; trumpet-shaped bud vases; Art Deco teapots; pierced-border gallery trays; and pedestal cake stands. Well-proportioned knives, forks, and soup spoons fill the boxes, but Kilbane has few teaspoons. "There are never very many teaspoons to be found in troves of old hotel silver," she laments. "Most have been lost or stolen as mementos over the years."

The majority of Kilbane's Hôtel pieces are left in their original state, but others, anachronisms for home use in this day and age, have been adapted to new purposes. Old serving domes, the kind you still see in fancy restaurants being raised with a flourish, have been turned upside down to become copious bowls; their ornate handles have been converted into napkin rings.

When Kilbane first set up shop in the late 1980s, working on a folding card table in her garage, one of her early sources was estate sales, which she still haunts. "I'd find odds and ends of hotel silver—spoons, trays, small pitchers—the booty of guests who took a piece here and there as souvenirs of their travels," says Kilbane. Another source were the flea markets and *brocante*, or secondhand shops, of Paris and London. "One especially good early source," recalls Kilbane, "was a flea-market man who also had a shop in the Marais district of Paris. He would sell old silver very cheaply by the kilo. You'd fill up a big basket with forks, spoons, knives, and little items like salt cellars or creamers and drag it over to him. He'd put it on the scale, tally up your price, and off you'd go. It was all authentic stuff, but in terrible condition, beat up and almost completely devoid of its plating. I got most of my own collection of small stubby café spoons from him. Once I had them replated, they were beautiful."

Over the years, as her business expanded and with a contract with Bergdorf Goodman firmly in hand, Kilbane began dealing directly with the exclusive hotels themselves. It took a large quotient of charm to establish her rapport with these elite tradition- and image-conscious establishments. Pro-



racted negotiations could take years. "Old pieces of silver—dd lots and retired items—can sit ignored and tarnished, noldering away in a hotel basement or warehouse for 25 ears," Kilbane says. "But once they know you want it, they vant it. Eventually the European hoteliers came to under-tand that with me, the pieces would be treated well, would be estored beautifully. Their silver would go on to happy second ives and enhance the image of the hotels in the process."

One of Kilbane's coups was obtaining the retired silver rom the House of Commons in London, the very knives, orks, and spoons used by the likes of Churchill, Eden, Cham-erlain, and Macmillan. "They showed me bins and bins of tuff in absolutely wretched condition," she relates. "I remem-er looking at it and thinking that most of it could never be estored. But the collection was so unusual, marked with a narvelous crest of a portcullis—the fortified gateway that was n emblem of Henry VIII and symbol of the House of Com-ons. I knew I shouldn't pass it up.

Though the primary focus of Hôtel remains vintage vares, not everything under the Hôtel aegis is old these days. A recent innovation is Kilbane's line of vintage-style hotel sil-er, produced in France under the Hôtel label, for the many eople who prefer entire place-settings that match. Also new s a collection of hotel-quality white bone china delicately rimmed in black and gold, produced for Hôtel in England by Royal Doulton.

Yet Kilbane's heart still lies with the vintage silver. The allure is not only in the scintillating pieces themselves, but in the thrill of the pursuit and the exhilaration of acquisition. And no quest in recent years has been as exhilarating as Kilbane's long crusade for the enormous collection of retired silver from the Ciga hotels in Italy—the Holy Grail for any collector of hotel silver.

The old silver, from hotels such as the Excelsior in Rome and the Danieli in Venice, was stored in Milan with thousands of other dated and discarded items—furniture, bedding, decorative accessories—and the hotel directors wanted to sell all the goods to one buyer instead of selling items piecemeal. Kilbane was not in the position to buy everything, perhaps 20,000 items in all, but she pleaded her case for the silver over several years. Finally, in spite of Kilbane's impassioned entreaties to hotel owners and directors, all the vintage silver went to an Italian middleman who sold the collection to a British dealer. He carted everything back to England, and Kilbane tracked the silver down in a barn in the English countryside. "It was a big investment for me—buying so many pieces and having the salvageable ones replated in England," says Kilbane.

"Seeing all these beautiful wares calls me back to that long-ago breakfast on the balcony of the Excelsior Hotel in Florence, looking out on the Arno River and falling in love with that chunky little coffeepot. In the Ciga collection, I discovered boxes of them!" ■





1

Ralph and Terry Kovel tell you where it's from and what it's worth



2

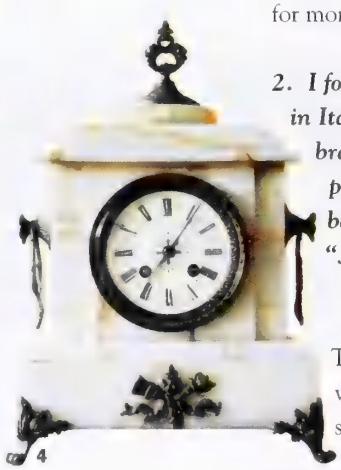
1. This 6-inch-high clock has its own leather carrying case and original winding key. On the outside are cloisonné decorations and on the back is written "Sennet Frères, Paris."

A.H., Norfolk, CT

In the early 1800s, a French watchmaker, probably Abraham-Louis Breguet, designed the first carriage clock, which had a handle so it could be carried on a ship or in a stagecoach. Decorative elements such as cloisonné pillars, pierced metal, and enamel panels were often added. The quality of your clock and the mark "Paris" suggest that it was produced between 1870 and 1890. If it is in working order it will sell for more than $4,000.



3



4

2. I found this clock in Italy in 1956. It is brass colored, has a pendulum in the back, and says "Japy 17919."

A.M.D., Tampa, FL

The leaping horse with rider and the scrollwork are reminiscent of several styles used during the early 19th century. However, the printed name Japy wasn't used until the late 1800s, so your clock must date from around that time. Japy Frères & Cie (Japy Brothers and Company) of Paris was started by Frederic Japy. The family was responsible for many improvements in watch and clock-making tools and movements. If your clock is bronze-coated white metal it will fetch about $1,000. If it is bronze, it will be worth five times as much.



5

3. My grandfather owned this 10-inch-high walnut shelf clock. The label says "Ithaca Calendar Clock Company, Ithaca, New York." The face is marked "patented April 1865 and August 1866." The calendar shows the date and day of the week.

R.H., Mill Valley, CA

The Ithaca Calendar Clock Company was in operation between 1865 and 1918. Their main product was the two-dial calendar clock with a patented mechanism that automatically accommodates the 30- and 31-day months and a leap year. The company catalog from the 1860s called your piece the Octagon No. 11. We estimate it at $2,000.

4. This marble clock was brought to the United States in 1906. The face is porcelain with gold-tone hands and numbers and beveled glass. It chimes on the hour and half-hour.

E.B., Detroit, MI

Rectangular clocks with handles and a top finial were common in the 18th century. Your clock is a 19th- or early-20th-century bracket clock, the modern name for spring-driven chiming clocks although they were usually kept on a table, not on a wall bracket. The chimes, the porcelain face, and the marble case all add value, making the price $1,500.

5. In the 1950s my father inherited this French clock—metal with gold trim and two hand-painted porcelain decorative tiles. The name "Leroy A Paris" is on the clock's face. It chimes on the hour and half-hour.

J.G.G., New York, NY

Your clock was made by Leroy et Cie (Leroy and Company), a famous firm founded in Paris in 1875. The design was based on styles that were the rage 100 years earlier. The ormolu trim, bronze putti, and porcelain panels add to the value, which is about $5,000.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

Correction: In our April column, the item identified as a posy holder is in fact a *manche à gigot*. A tool used to hold a leg of lamb while carving, it has a flared cap with six internal teeth; the cap is placed over the shank end of the bone and tightened. The value of the bone holder is $125.



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Carolyn Davis



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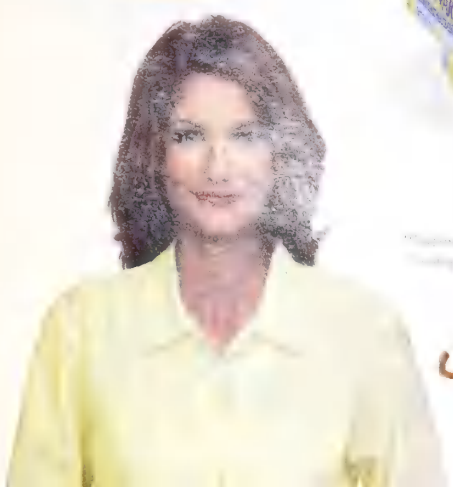


Start a new barbecuing tradition with KC Masterpiece®'s Barbecued Beef Skewers. WHAT YOU'LL NEED: 3/4 cup **KC Masterpiece Barbecue Sauce**, 1 lb. beef flank or sirloin steak*, 3 Tbs. minced shallots or green onions, 1 Tbs. lemon juice, 1 1/2 tsp. grated lemon peel, and 4 cloves of garlic and pressed pepper, to taste. WHAT TO DO: Cut beef diagonally into thin strips about 1" wide. Thread onto 16 skewers†, allowing one to two ribbons of beef per skewer. In small bowl, combine barbecue sauce, shallots, lemon juice, lemon peel, garlic and pepper. Brush skewered beef generously with sauce mixture. Place over hot coals in covered grill. Grill 2 to 3 minutes on each side. A hot and spicy spread that is sure to please!



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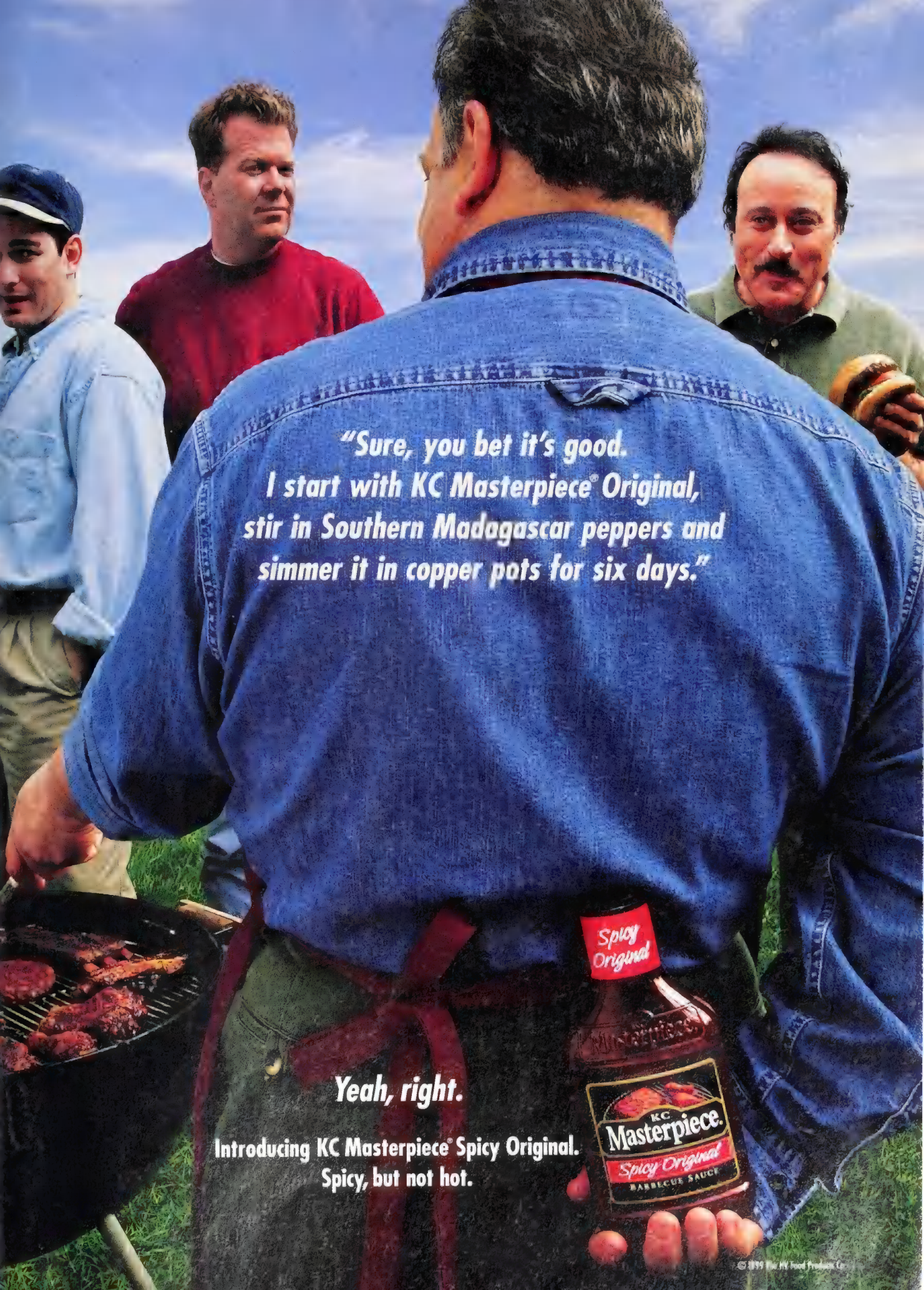
*Chicken is a tasty alternative.
†If using bamboo skewers, soak in water 30 minutes before using.



Carolyn

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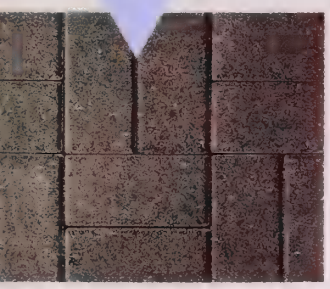
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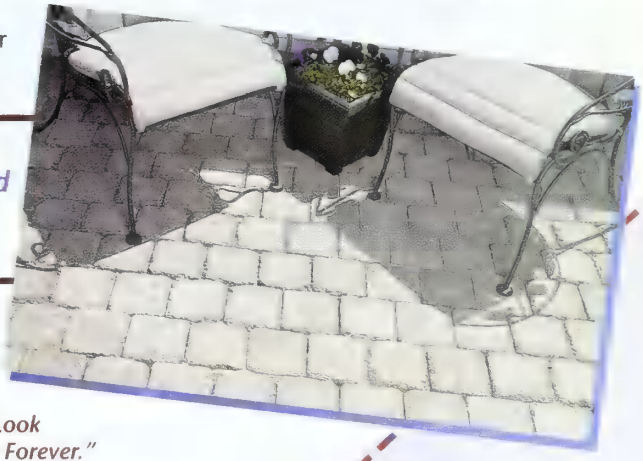
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Continued from page 52

I would have planted for the birds even without Jackson, but might not have made it a year-round food supply with anise hyssop and Rudbeckia triloba

and blueberries. I garden organically, so edibles were safe to eat and the lawn was safe to roll on, but sometimes I would fall in love with a dangerous wolfbane or digitalis. I would plant it, lie awake all night worrying, and then get rid of it the next day. The risk of having poisonous plants around when Jackson was very young just wasn't worth it, but by the time he was four I could trust him anywhere. *Digitalis lanata*, which he dubbed "monster mouth," became his favorite.

Now that Jackson is older, more complex, and tussling for independence, I can't see the wheels turning as I used to. He and his friends require more than cosmos to entice them away from TVs and computers and the plastic toys that rain down on children like rice on newlyweds. When Jackson was seven I asked him what kids need in a garden. "Hiding places," he said. "Secret places. Mud wallows. Bean tepees and cucumber tepees."

These are not difficult requests to fulfill. A big concealing sort of tree, like the hemlock in our front yard, is a very good hiding place. Clumps of tall ornamental grasses make fine secluded corners for playing, reading, or daydreaming. So did the tunnel of flowers my mother planted when I was young: nailing strings along one side of our porch and letting morning glories grow up them.

A few years ago we made "Jackson's Secret Place" simply by leaving room between a shrub border I was planting and a line of boulders that had been bulldozed when our lakeside cottage was built. I violated a cardinal rule of gardening and planted only one or two of every kind of flowering bulb I could lay my hands on. My son adds to his primrose collection every spring, planting them beneath the shrubs. Behind the border he can dig holes, pile up boards and sticks and any kind of plastic junk he wants, and I don't have to see it.

Mud and water and things that stink or appear dangerous are popular with Jackson and his friends these days. The mud wallow my husband devised—a shallow hole that fills with water from a seep—is a big hit. Kids dare one another to touch yuccas and cactus. Sniffing marigolds inspires them to shriek, "*Yuuck*." Instead of surfing the Net on Saturday morning, the kids surf the chips, sliding down my mulch pile on a scrap of 2x8. They throw tulip tree seeds from a high rock and watch them twirl to earth.

My son is nine, but he still rushes out to be the one to find the first snowdrop. He knows birds by their songs and notices where they hide their nests. He shows his friends how to sip nectar from honeysuckle blossoms and where to find monstrous tomato hornworms. The daffodils he planted will always be *his* daffodils. The rope swing drags his feet through a patch of chocolate mint. He knows the sour taste of grape tendrils, the persistence of self-seeded flowers, the glory of being in a garden, where mind and body and spirit can grow. ■

Garden photographer and writer Karen Bussolini lives and gardens on a mountainside in Connecticut with her husband, artist John Scofield, and their son, Jackson.

PLANTS CHILDREN LOVE

Flowers you can eat: Johnny-jump-ups, nasturtiums, marigolds, violets, daylilies, yucca, bean and pea flowers. (Make sure they have not been sprayed with pesticides. Not recommended for people with pollen allergies.)

Vegetables with unexpected colors: Yellow, orange, pink tomatoes; 'Bright Lights' chard; red, yellow, and blue potatoes; purple beans; yellow beets; white pumpkins; 'Easter Egg' radishes; orange and purple peppers.

Plants that look like something else: Lemon cucumbers, 'Green Grape' tomatoes, 'Orange Strawberry' tomatoes, yellow pear tomatoes, black plum tomatoes, Easter egg–colored eggplant.

Plants named after animals they resemble: Snapdragons, false dragonhead, horsetail, pussytoes, pussy willow, cat's whiskers, lambs ears, goosefoot coleus, turkey foot (Big Bluestem grass), cockscomb, bat-faced *Cuphea*, 'Painted Serpent' cucumbers, elephant ears, lizard tail.

Plants that are huge or tiny: 'Russian Mammoth' sunflowers, Jack-be-little pumpkins, Corsican mint.

Plants to look for in winter: Snow crocus, *Crocus tommasianus*, snowdrops, witch hazel, winter jasmine, winterberry.

Plants you can do something with: Hosta leaves for masks, bottle gourds for bird houses, hollyhock blossoms for doll dresses, honeysuckle to sip, impatiens seeds to pop, loofah gourds for sponges.

Plants that are funny or weird: Yucca, cactus, *Asarina*, Jack-in-the-pulpit, pitcher plants, Venus flytraps, Love-lies-bleeding, Love-in-a-mist, Harry Lauder's walking stick.

Butterfly plants: Larval foods include parsley, fennel, butterfly weed and other plants in the milkweed family, Queen Anne's lace, cherries, sassafras, sedums. Nectar sources include zinnias, violets, petunias, black-eyed Susans, nicotiana, heliotrope, cosmos, Joe-Pye weed, thyme, verbenas, salvias, lilies.

Plants that attract birds: Grasses, asters, coreopsis, thistles, dogwood, winterberry, beautyberry, viburnums. Hummingbirds feed on *Phlox stolonifera* in early spring, honeysuckle in early summer, cardinal flower in late summer, as well as petunias and nicotianas.


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sand Thai silk #1026/02 by Jim Thompson, Van Vechten—Zimmer & Rohde (T); 212-627-8080. *Dining room:* **Fabric on miniature wing chair,** linen velvet #4364 in celadon—Henry Calvin, see above. *Stairwell:* **Paint,** Antique White #2207; **paint on trim** #2314—Pratt & Lambert, see above. **Narrow bench**—Yew Treehouse Antiques, see above. *Kitchen:* **Pie safe**—Sag Harbor Antiques (R); 516-725-1732. **Apple rush matting**—Waldo Collection (T); 310-278-5786. *Bedroom:* **Four-poster bed**—British Khaki (R), 62 Greene St., New York 10012; 212-343-2299. **Custom European shams,** Grapes, #32606/62—Clarence House (T); 212-752-2890. **Carpet,** Pebble Point in white—Stark Carpet, see above. **Pair of slipper chairs**—Sutter Antiques (R), 556 Warren St., Hudson, New York; 518-822-0729. *Guest room:* **Sheets**—Calvin Klein (R); for stores: 212-292-9000. **Painted bedside table**—Ruby Beets Antiques (R), 1703 Montauk Hwy., Bridgehampton, NY; 516-537-2802.

98 PRIME REAL ESTATE *Pages 98 to 105: Architects:* **Cicognani Kalla,** 16 E. 53 St., 8 Fl., New York 10022; 212-3084811. *Designer:* **LBDA,** Laura Bohn, 30 W. 26 St., 11 Fl., New York 10010; 212-645-3636. *Landscape architect:* **Lois Sherr,** Sherr & Wagner Landscape Architects; 212-861-5981. *Builder/Contractor:* **Robert Bump Construction;** 914-876-6586. *Living Room:* **Sofas,** custom—Flam Associates, 805 E. 134 St., Bronx, NY; 718-665-3140. **Patterned damask sofa fabric,** #3350-05; **textured solid fabric** #3620-04-Glant (T); 212-754-5880. **Club chair,** Olana—John Boone (T); 212-758-0012. **Leather on chair,** Dream Cow DRC/8—Edelman Leathers and Suedes (T); 212-751-3339. **Coffee table**—Aero Studios (R), 132 Spring St., New York 10012; 212-966-1500. **Rug,** custom—Hokanson, Inc. (T); 212-758-0669. **Small table,** gilded—Betty Jane Bart Antiques (T); 212-410-2702. **Sconces**—Red School House Antiques (R,T); 914-677-5996. **Table at window**—Ann-Morris Antiques (T); 212-755-3308. **Brass lamp**—Holtkotter—Lightforms (T); 212-255-4664. **Column lamp,** custom—LBDA, see above. **Round wood table**—Turbulence Antiques (R,T), 812 Broadway, New York 10012; 212-598-9030. *Dining room:* **Table**—Betty Jane Bart Antiques, see above. **Fabric on chairs,** Orsini—Fortuny, Inc. (T); 212-753-7153. **Fabric,** #08673—Hines (T); 212-754-5880. **Rug**—Gallerie Shabab (T); 212-598-9030. **Credenza**—Turbulence Antiques, see above. **Chandelier; mirror**—Betty Jane Bart, see above. **Sconces**—David Duncan Antiques, 227 E. 60 St., New York 10022; 212-688-0666. **Vase**—Calvin Klein (R); for stores: 800-294-7978. *Porch:* **Taconic table; Taconic Chairs; cement planters**—Munder-Skiles (R), 799 Madison Ave., New York 10021; 212-717-0150. *Kitchen:* **Sideboard**—Intérieurs (R); 114 Wooster St., New York 10010; 212-343-0800. **Lamp over island; wooden chair; lamp over table**—Ann-Morris, see above. **Square table**—Red School House Antiques, see above. *Study:* **Fireplace**—Elizabeth St. (R), 210 Elizabeth St., New York 10012; 212-925-1600. **Ottoman**—Flam Assoc.; 718-665-3140. **Leather,** #622 Chaham—Garret Leather (T); 212-688-5538. **Club chair**—Flam Assoc., see above. **Fabric,** #2450-25 Roji—Glant, see above. **Wood wing chair**—Ann-Morris Antiques, see above. **Rug,** Barbara Barry Collection—Patterson, Flynn and Martin (T); 212-688-7700. **Lamps,** #2552272, Holtkotter—Lightforms, see above. **Throw**—ABC Carpet & Home (R); 888 Broadway, New York 10003; 212-473-3000. *Bedroom:* **Bed**—Betty Jane Bart, see above. **Sheets**—Nancy Koltes (M); 212-995-9050. **Wood lamp; Silver lamp; wood table**—Amy Perlin (T); 212-744-4923. **Slipcover chair**—Flam Assoc., see above. **Fabric,** Cement—Rogers and Goffigon, Ltd. (T); 212-888-3242.

106 LOCAL COLOR *Pages 106 to 109: Color & Light: Luminous Atmospheres for Painted Rooms* by Donald Kaufman and Taffy Dahl is in stores or through the Donald Kaufman Color Collection. Call 201-568-2226.

110 CHANDELIERS *Pages 110 to 111: Page 110:* **Primitive chandelier,** designed by Dennis & Leen, 63"dia., 45" h.; **Abysse dining table,** designed by Christian Liaigre, wood, 96" l., 36" d., 30" h.; **Kalfa club chair,** designed by Christian Liaigre, 1½ chair, wood frame, 41" w., 31" d., 28" h.—Holly Hunt New York (T); 212-755-6555. **Side chair**—Sentimento (T); 212-750-3111. **French armchair**—John Rosselli (T); 212-737-2252. **Glass compote**—Lorin Marsh (T); 212-759-8700. **Decanter,** Ampulla, $650; **vase;** $970—Seguso Vitro (R); for stores: 212-696-1133. **Plates,** $60/ea., designed by Joan Platt—Shí (R), 233 Elizabeth St., New York 10012; 212-334-4330. **Linens**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. *Chandeliers, clockwise from top left:* **Bagués chandelier,** #108—Espace Trianon (T); 212-317-8909. **Brindisi chandelier,** 28"dia., 32" h.—Niermann Weeks (T); 212-319-5954. **Gold leaf and crystal drop chandelier,** 80" h., 60"dia., $2,050—ABC Carpet & Home, see above. **Silver-leafed chandelier,** #MFM-26A, 30" h., 32½"dia., $12,000—Esle, Inc. (R), 151 E. 57 St., New York 10022; 212-755-0515.

112 DEALER'S CHOICE *Pages 112 to 117: Designer:* **Michael Maher;** 212-744-0120. *Pages 112 and 113, from top left:* **Curtains,** antique Fortuny—Virginia Di Sciascio (R), 19 E. 71 St., New York 10021; Di Sciascio; 212-794-8807. **Chair fabric,** Mulberry Paisley, chenille #MF0302—Lee Jofa (T); 212-688-0444. **Saint Francis statue**—Treillage, 418 E. 78 St., New York 10021; 212-535-2288. **Etched ostrich eggs; Portuguese chair; Robert Kime fabric** on chair, Tree of Life—John Rosselli International (T); 212-772-2137. **Red chair fabric**—Brunschwig & Fils (T); 212-838-7878. **Sofa,** Brocatelle Weave fabric—George Smith (R), 73 Spring St., New York 10022; 212-226-4747. **Zebra fabric,** Bouclée Zebra—Clarence House (T); 212-752-2890. *Page 114:* **Lloyd Loom wicker**—The Garden Shop (R), 246 Bellevue Ave., Montclair, NJ 07043; 973-746-8455. **Candlesticks with hurricane shades**—John Rosselli, see above. **Curtains**—Pepe Peñlever at Hines & Co. (T); 212-754-5880. *Page 115:* **Office curtain fabric,** Giralda—Ramm Son & Crocker at Robert Allen, Inc. (T); 212-421-1200. *Pages 116 and 117: From top left:* **Sconces**—John Rosselli, see above. **Magazine rack**—George N Antiques (T); 212-505-5599. **Fabric** on loveseat, #3297, Tore del oro, fabrication by Pepe Peñlever—Hines & Co., see above. *Master bedroom:* **Curtain fabric,** Shadow Stripe—Christopher Hyland (T); 212-688-6121. **Wallpaper,** Lennel #V2101—Zoffany at Whittaker & Woods (T); 800-395-8760.

118 PERSONAL FOCUS *Pages 118 to 123: Designer/photographer:* **John M. Hall,** 885 Tenth Ave., New York, 10019; 212-757-0369. **Mid-century furnishings**—Gansevoort Gallery (R), 72 Gansevoort St., New York 10014; 212-633-0555; Full House (R), 133 Wooster St., New York 10012; 212-529-2298. **Bookcases**—Jonas Milder, Milder Office (M), 460 Driggs Ave., Brooklyn, NY; 718-387-0767. **Sisal rug**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Vitra miniature chairs**—MoMA Design Store (R); 800-447-6662.

132 ISLAND PEOPLE *Pages 132 to 137: Architect:* **R.M. Kliment & Frances Halsband Architects,** 225 W. 26 St., New York 10001; 212-243-7400. *Project architects:* R.M. Kliment, Frances Halsband, Alex Diez, Diane Frost Boston. *Landscape architect:* Michael Van Valkenburgh, 231 Concord Ave., Cambridge, MA 02138; 617-864-2076. *Contractor:* Colin Whyte, Martha's Vineyard Construction, 95 State Rd., Vineyard Haven, MA 02138. **House size:** 3,750 sq. ft. **Lot size:** 6.5 acres. *Exterior materials:* wooden frame, cedar shakes. **Roof:** white cedar shingles, clear bleaching oil, 5" exposure. *Interior materials:* ⅜" wall board. **Windows**—Marvin (M); 800-346-5128. **Floors,** white oak—Woodhouse, Inc. (M); 919-977-7336. **Paint**—Benjamin Moore (M); 201-573-9600. **Hardware,** style 5105—Baldwin (M); 215-777-7811. **Fireplace**—Majestic (M); 219-356-8000. *Living room:* **Englehardt sofa,** Charles Paterman—Coxe Design (R,T); 011-44-171-938-1144. **Sofa fabric,** Collobrières Crème—Pierre Frey (T); 212-213-3099. **Armless chairs**—Kingcome Design (R,T), 304 Fulham Rd., London, SW 109EP, England; 011-44-171-351-3998. **Chair fabric,** oatmeal 6466—Henry Calvin (T); 212-935-3713. **Gripsholm armchairs; footstool; fabric; coffee table**—The Blue Door (R), 74 Church Rd., Barnes, London, SW13; 011-44-181-748-9785. **Rug,** cotton, celadon—Elizabeth Eakins Cotton Inc. (M); 203-831-9347. **Throw pillows**—Country House Fabrics (T); 805-482-2006. **Throw blanket,** mandalay check, apple—Laura Ashley Home (M); 800-367-2000. **Side tables,** fruitwood—I&JL Brown Antiques (R,T); 011-44-171-352-2046. *Dining area:* **Table**—Simon Coleman Antiques (R,T); 011-44-181-878-5037. **Chairs**—The Blue Door, see above. **Rug,** Victoire plaid, teal—Elizabeth Eakins Cotton, Inc., see above. *Kitchen:* **Flooring,** Marmoleum—Forbo Industries (M); 717-459-0771. *Bedroom:* **Quilts, hooked rug**—Judith and James Milne, Inc. (R,T), 506 E. 74 St., New York 10021; 212-472-0107.

138 SUPER SALADS *Pages 138 to 139:* **Local lettuces salad:** *Barbara Eigen's white salad plate*—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **White placemat,** $4.95—Crate & Barrel (R); 800-996-9960. **Tuna tartar salad:** blue salad plate, $55—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **French linen square,** $140—Aero Ltd.(R), 132 Spring St., New York 10012; 212-966-1500. **Asparagus salad:** *celadon dinner plate,* $55—Sara, Cumix, Inc. (R), 952 Lexington Ave., New York 10021; 212-772-3243. **White linen napkin,** $25—Calvin Klein Home Collection (R); for stores: 800-294-7978. **Lobster salad:** *white dinner plate,* $125—Sara, Cumix, Inc. see above. **Tan linen runner,** $50—Simon Pearce (R), 500 Park Ave., New York 10022; 212-421-8801. **Shrimp salad:** *Swid Powell gray lusterware dinner plate,* $35—ABC Carpet & Home, see above. **White linen runner,** $37—Simon Pearce, see above. **Little salads:** *white dinner plate,* $23—Felissimo, 10 W. 56 St., New York 10019; 212-247-5656. **White linen napkin,** $16—Simon Pearce, see above. **French linen square,** $140—Aero, see above. **Restaurants:** Rialto, The Charles Hotel, 1 Bennett St., Cambridge, MA, 02134; 617-661-5050. Red Clay, The Atrium, 300 Boylston St., Chestnut Hill, MA 02467; 617-965-7000. **Ingredients:** *gold leaf:* Kalustyan's (R, MO), 123 Lexington Ave., 10016; 212-685-3451. **Flying fish roe:** Katagiri (R, MO), 224 E. 59 St., New York 10022; 212-755-3566. McCormick fresh herbs and edible flowers: available nationwide.

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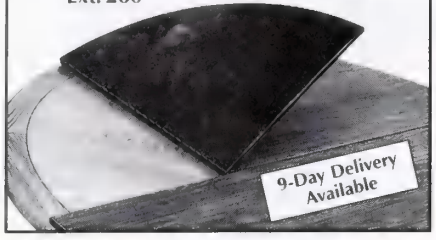
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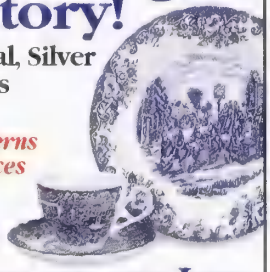


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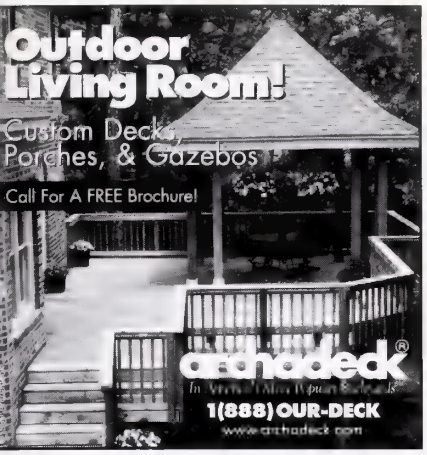
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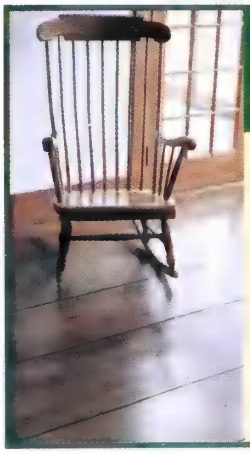
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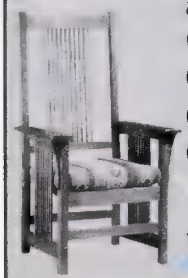
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CHANGING ACTS

By Phyllis Theroux

Every other year the town I live in puts on a variety show. This year the local grocer was master of ceremonies; the new internist in town was Goddess of Love; and the Jones sisters, who are now too elderly to be part of the more strenuous dance acts, were Liberty Ladies, who waved at the audience from behind a cut-out cardboard horse and buggy during the Fourth of July number. Everyone who wants to be in the show gets a part.

When I moved here ten years ago I signed up, mostly to prove my good intentions, and was put into an act with seven other women. We wore 1890s bathing suits and sang "By the Beautiful Sea" behind two sets of cardboard waves that were sawed back and forth by stage hands. At the finale, a kid with a painted shark's fin tied to his waist scrambled between the waves on his stomach, we shrieked on cue and ran into the wings. Artistically, it was not the most transcendent experience in my life, and I have been a member of the audience ever since.

As usual, this year's show played to a sell-out crowd. Something deep within the human psyche delights in seeing a chorus line of legs lifting and kicking in the same direction, or a stage full of hipster kindergarten kids who simultaneously punch their tiny fists into the air and chant "*Yo!* Knowledge is power! I know what I *mean!*" But as the show progressed and I surreptitiously watched the men and women seated around me, it seemed that the brightness in their eyes, the rapt expressions on their faces came from a deeper place than a simple response to "I've Got Rhythm."

This is a small town but everyone tends, from habit, to stay in their little corner of it. It's easy to forget that we all long to be part of something larger than our own lives. And while it could be said that by simply existing we are part of something very large indeed, we need to feel connected in a warmer, more concentrated way. And for two hours and 31 acts—with more than 350 performers running on and off stage—we do.

During this year's intermission I wandered over to the show's holding tank—a Methodist church next door—where the performers waited to go on-stage. It was almost as interesting as the show itself. With a room full of people standing around in rabbit costumes, nuns' habits, Roman togas, and cowboy suits, it looked like a casting call for *Ship of Fools*. I have often lamented the lack of diversity that comes with living in a small community, but I returned to my seat wondering whether I simply needed to look more closely at who and what was here.

The show's theme was "All the News That's Fit to Print," although there was nothing new about the Hanover Heart Throbs singing "Puppy Love" as they thrust their shoulders, Beach Boys-style, toward the audience. There were the obligatory men-in-drag numbers, which are always big crowd pleasers. And when Woody Tucker, Jim Smith, and Rob Du Priest came out in front of the curtain with their banjos and guitar, the audience knew what it was going to get—a bunch of fresh verses to an old song about how the local bureaucrats and politicians have messed things up since the last time the trio had sung "My Home Town." But if the show itself is any indication, my home town is changing.

Some of the alterations are inevitable—due to death, divorce, and relocation, the natural flow of talent in and out of the community. Others reflect a change of consciousness. Ten years ago, it was an almost all-white show and audience. But this year when "Bubba" Johnson bounced upon the stage and raised his arms before five tiers of a gospel choir, there were nearly equal numbers of black and white choir members watching him for the downstroke.

"Praise Him!" rang out the choir. Two syllables and the auditorium was packed with power. "Praise Him!" they repeated. The room filled up again, and as the hymn gathered momentum the choir started to rock, shoulder to shoulder, back and forth on the stage. The audience took up the beat and began to clap. It was the last number in the show and the line between performers and audience had blurred.

"This show is therapy for the whole town," said my friend Kathy Ellis.

"It's the glue that holds the town together," said Steve Thompson, who is thinking about joining Bubba Johnson's church so he can sing all year.

Maybe he will, maybe he won't, but for the duration of the performance, when the whole town came together, it wasn't necessary. This is what something larger than ourselves looks like, and it looks good. I left the auditorium thinking that this was a particularly good show, but after ten years of living here perhaps I am no longer the right person to ask. For if the town has changed, then so have I. My capacity to give the show an objective review has diminished as my affection for the people in it has grown. ■

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